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## Preview of LFCA 2003 Conference, May 14-16

At least 400 people are expected to attend the seventh annual conference of the **Large Format Cinema Association** in Los Angeles, May 14-16, 2003. The meeting, which is themed "Size Matters," will feature a keynote address by director **James Cameron**, a film festival with a record ten new films, films-in-production presentations, a technical session, panel discussions, and a closing dinner with film awards. The conference will be hosted by the **IMAX Theatre at the Bridge** and the **California Science Center**.

### Cameron keynote

Cameron, whose latest film, *Ghosts of the Abyss*, is his first documentary and his first LF film, will open the conference with a keynote address. The Oscar®-winning filmmaker directed *The Terminator*, *The Abyss*, and *Titanic*, the top-grossing film of all time. *Ghosts of the Abyss* will be shown during the conference. (See also the article on page 24.)

### Film festival

The conference will screen ten new

features, five of which (indicated with asterisks below) have not been seen at previous industry meetings.

*Adrenaline Rush*  
*Bugs!\** (3D)  
*Coral Reef Adventure\**  
*Ghosts of the Abyss\**  
*India: Kingdom of the Tiger*  
*Ocean Wonderland 3D*  
*Our Country\**  
*Pulse: A Stomp Odyssey*  
*Straight Up! Helicopters in Action*  
*Texas: The Big Picture\**

Also being screened are two shorts: *Home of Freedom*, made for the **Franklin Institute** in Philadelphia, and the Swedish time-lapse film *Where the Trains Used to Go*.

A Films in Production session will include clips from seven projects currently in progress.

### Taylor to receive Vision Award

**Rodney Taylor** will receive the **Kodak Vision Award** for excellence in LF cinematography. After shooting sports for ESPN, Taylor began his LF career as a camera assistant on **Graphic Film's** 1991 *Ring of Fire*. Since then he has worked on such projects as *Alaska: Spirit of the Wild*, *Amazing Journeys*, and *Legend of Loch Lomond*.

### Other sessions

Three panel discussions will cover such topics as "Fundraising," "Size Matters and Content is King," and "Repurposing Film for Large Format." The Technical Session will include a look at new film stocks, the Olympus 4K digital camera, and techniques for transferring digital material to film.

For more information and to register, visit the LFCA Web site: [www.lfca.org](http://www.lfca.org).

## Effects of War on LF

On March 19, U.S. and British forces began an assault on Iraq to end the regime of president Saddam Hussein. Although it is premature to speculate on the long-term effects of the war and its aftermath on the LF industry, we have been in touch with colleagues closest to the fighting.

Only three LF theaters are currently open in the Middle East, including the **Transturk IMAX Theater** in Ankara, Turkey, and the **New Lineo Cinemax**, a MegaSystems 8/70 theater in Tel Aviv, Israel.

Most directly affected is the **Scientific Center of Kuwait**, in Kuwait City. **Marco Markovich**, director of its IMAX theater, e-mailed us on March 25 to say that he and his family had evacuated to Seville, Spain, on the Monday before the war began. A few Iraqi missiles fell in Kuwait in the early days of the war, leading the Scientific Center, and many Kuwaiti businesses, to close. Although the center reopened a few days later, evening hours were curtailed because of air raid alerts.

Markovich returned to Kuwait about a week later, and on April 5 told LFX that since then he has heard only one siren alert. His colleagues, who have heard 16 or more since the start of the war, now "accept them as normal."

As this issue goes to press, U.S. forces have just gained control of Baghdad, an accomplishment many see as heralding the end of the war. However, it is clear that

(See **BIZ** on page 4)

### Premiering This Month:

*Legend of the Forest: Special Edition*  
*Ghosts of the Abyss*  
*Top Speed*  
See Page 8.

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Founded 1997 as MaxImage!

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by Marty Shindler

**Heeding the  
Wake-up Call 2:  
What's Changed?**

As I contemplate what has changed since I wrote *Heeding the Wake-up Call* more than 2 ½ years ago (see *MaxImage!*, October 2000), I am reminded of a *Wall Street Journal* ad from a few years back and of advice I received early in my career.

In the ad, two people are talking, but only one appears to be listening. One was recently promoted again, we find out, getting a corner office on an upper floor. Both started at the unnamed company at the same time and the one not getting promoted asks the other several times how that can happen so often. He keeps getting the answer, "I read the *Wall Street Journal*."

The advice is something I was told while working at **Twentieth Century Fox**. A mentor told me that I could work for a long time in the Fox accounting department and have an okay job, but if I really wanted to be more than that, reading the trades (*Variety* and *The Hollywood Reporter*) was necessary. As he put it, knowing what is going on in the industry and being up on it can make the difference between being an accountant and a knowledgeable executive. I chose the latter, and to this day regularly read *Variety* and a host of other publications.

Over the past few months we have seen the following headlines in *LF Examiner*:

LF Theater Growth Down in 2002, Third Year in a Row  
Brisbane may not lose IMAX  
Megsystems Folds  
Euromax Voices Opposition to IMAX's DMR Process  
Monterey IMAX still in court  
*Star Wars* Opens Big  
Adelaide sold, Sydney renamed  
Two Japanese theaters close  
Two German IMAX theaters close  
Drop in 2D and 3D production  
Johannesburg theater to close  
Brisbane IMAX closes in March

# Shindler's Site

And in the mainstream media: "Video rentals hit record."

The common thread running throughout many of the stories is how difficult it is to be in the LF business these days.

Sure, *Star Wars* opened big, but its LF gross of about \$8 million is less than stellar for the #12 film of all time. Of course, it was released to LF theaters more than six months after its initial release and less than two weeks before its home video release. Perhaps even *Star Wars* has a saturation point.

And there are a number of positive headlines as well, including theater signings, people being promoted, etc. But the trend is still the same, and it is not up. Is reality setting in or were matters inflated previously?

In *Heeding the Wake-up Call* in October 2000, I cited the following as challenges facing the LF industry:

- Maximizing producers' revenue.
- Developing a stronger marketing focus.
- Returning a larger share of the box office to producers.
- Sharing more information.

Let's look at these points.

**Maximizing producers' revenue.**

One of the easiest ways to stop losses is to increase revenue. There has been some movement to maximize revenue as more LF producers have sought home entertainment releases for their films. Despite a slight increase in average booking length cited in the *LF Examiner* 2003 *Large-Format Bookings Yearbook*, the need for additional revenue is readily apparent. With attendance trending down, overall revenue generated is probably also down. As such, ancillary revenue is vital to producers, but some still have not exploited alternative sources. How many have investigated home entertainment or the emerging high-def TV market?

**Developing a stronger marketing focus.** There is never enough marketing. The producer does not get a

sufficient return to warrant a wide marketing campaign and the theaters have little left after paying for prints, royalties, maintenance, and overhead. It is an expensive industry in which to work, but marketing is an area that deserves more than it gets. There are too many other options vying for our customers' entertainment and educational dollar. Marketing is fundamental.

**Returning a larger share of the box office to producers.** The biggest risk takers in the whole production/distribution/exhibition cycle are the producers. Yet the model provides little in the way of incentive to continue producing quality films. I often wonder how investors can continue to invest in films, considering their chances for a return. When quality films are produced, the number of leases they obtain often does not provide an adequate return. So far, no one has taken the lead in changing the business model, despite a general consensus that change is needed. This is called NATO: No Action, Talk Only. Without a change, the LF industry will not remain viable.

**Sharing more information so that decision making is improved.** Providing more information would benefit those already involved in the LF industry, regardless of where along the food chain they are found, and would help those outside the industry to assess whether they should invest in the LF industry. Although *LF Examiner* provides the most comprehensive information available, there must be a concerted effort to provide more and more useful data. The GSTA has begun this process, with its new attendance reporting system. Unfortunately, for the time being, it is intended only for member theaters.

What has changed since *Heeding the Wake-up Call* appeared? Who has tried to improve the LF industry? It seems to me that there has been little positive change.

(See **SHINDLER** on page 3)

# Attack of the Clones?

by John Weiley

The Giant Screen Theater Association conference in Toronto was extremely depressing. Theater attendance has collapsed way below historical levels pretty much everywhere and nothing is making any real money — certainly not profits. Imax Corporation is flat out promoting enhanced blowups of Hollywood movies. This has the effect of turning the IMAX theater network into a minor ancillary market for the studios, fitting into their balance sheets somewhere between hotel and airline screenings — another way of adding a few hundred grand to the overall gross, or maybe of giving the video launch a bit of a push.

The killer is of course that, having already made their real money from the principal markets, these films don't have to do very well to make the LF release worthwhile. But the slots they occupy would have been vital to the viability of any new 15/70 production. And of course this comes when competition for those slots is frantic: 22 new titles at the Toronto conference added to the 80+ that are still in active distribution.

The glut and the frantic churning of titles (initiated by failing venues, but now the norm) would have made 15/70 pro-

duction marginal even without the loss of screening slots to Hollywood. Top new films are getting three screenings a day. In Europe it is generally one a day and in Berlin even less. Nine years ago we averaged \$120,000 net per screen with *Antarctica*. Now the top "A" films are averaging



Weiley filming Solarmax at Machu Picchu in Peru.

less than half that per screen. Sure, there are more venues, but those added since the mid 1990s have mostly been in tougher markets and have added minimally to the producers' return. And there are a lot more films, although I suspect that the number of really excellent films has not increased.

The loss of screening slots to Hollywood blowups has the serious, possibly terminal, long-term effect of degrading of the brand. "IMAX" is rapidly being made to mean merely a "special presentation" format like Cinemascope once was. This may work for a while in the multiplexes but, much more importantly, it is degrading the appeal of the museum theaters.

The real importance this development was bought home to me recently:

I was invited to a retrospective of my giant-screen movies at the Calgary Inter-

national Film Festival. The screenings at the Calgary Science Center's IMAX theater were packed and vibrant. They reminded me that there is a real audience for what we used to call "IMAX films." It is not a mass audience, but in many ways it is the most important audience in the world:

adults and children with inquiring minds and enough ambition and creativity to be dissatisfied with the pap that is designed and intended to switch your brain off. People with enough energy and courage to go for something different. These are the people who vote, invent, teach, create, develop, explore. This is the audience that we need to grow, that the world needs to grow! This is the audience that is being abandoned.

Imax Corp. is busting a gut trying to get the theater network accepted by Hollywood as an ancillary market. And why not? Imax is in business to try to make profits. What is really galling is that that audience is being betrayed by a significant num-

ber of museums and science centers as they chase each other to the mindless bottom of the box office pit.

This will kill off — is killing off — the "IMAX audience."

Imagine a world without *Blue Planet* or *The Dream is Alive* or *Antarctica* or *Space Station*. Not hard, given that it is the world we are heading for. But who wants to live in it?

Only real acts of courage by museum directors can reverse the process.

*Attack of the Clones*: could it be that George Lucas has a really bitter streak of irony in him?

John Weiley directed *Antarctica*, *Imagine*, and *Solarmax*. He can be reached at his the Web site of his production company, Helio-graph: [www.helio.com.au](http://www.helio.com.au)

(from *SHINDLER* on page 2)

Heeding the Wake-up Call concluded with:

"It is time to wake up. The bells have rung before, but were put on snooze. Now the alarm has sounded. There is still time to heed the wake-up call."

It is still true. It is time for action.

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# THE BIZ

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## FILM STOCK

(from **BIZ** on page 1)

the wider effects on the global economy will be felt for some time. **Imax Corporation** lists in its backlog no fewer than seven theaters in Israel, Turkey, Lebanon, and Saudi Arabia, most of which were announced in the late 1990s. If they are not actually canceled, these theaters are unlikely to make significant progress in the near future.

On a wider scale, general uncertainty and concern about terrorist activities have already had a severe impact on the travel and tourism industries, to which many LF theaters are closely tied. A report in a future issue of *LF Examiner* will look at the wider effects of the war on the global LF business.

### ITIT posts 2002 \$2.1 M profit

IT International Theatres posted a net profit in calendar 2002 of US\$2.1 million on revenues of \$84.5 million, down from \$3.0 million on revenues of \$72 million in 2001. EBITDA for the year was \$14.4 million, up 8% from 2001's total of \$13.3 million.

Based in Israel, ITIT operates 35mm cinemas in that country and central Europe, as well as four IMAX theaters in Poland and the Czech Republic. Its newest, the **Oskar IMAX** in Prague opened in March.

### Amica backs *Forces of Nature*

Rhode Island-based **Amica Mutual Insurance Company** has agreed to be exclusive corporate sponsor of *Forces of Nature*, a co-production of **National Geographic** and **Graphic Films Corp.** The National Science Foundation has provided US\$ 2.8 million in additional funding for the \$6.5 million dollar film.

Founded in 1907, Amica is the oldest mutual insurer of automobiles in the U.S.

*Forces of Nature* will be distributed by **Destination Cinema, Inc.**, and is slated to open in February 2004.

### Lansing to get first IMAX MPX

**Jack Loeks Theatres, Inc.**, will open the

## DEALS

first theater using **Imax Corporation's** new low-cost MPX™ theater system in Lansing, MI, in December 2003. The Imax house and a new 35mm screen will be added to the existing Celebration! Cinema multiplex in the central Michigan town. Loeks opened its IMAX theater in Grand Rapids in November 2001.

As reported in *LF Examiner* last month, the MPX system features a new simplified projection system and screens with a wider aspect ratio than previous IMAX theaters. Another unique feature of the MPX system is that the screen will be tilted forward "to further immerse the audience," according to Imax.

### Top Speed promotes Porsche SUV

**Odyssey**, the science center in Edmonton, AB, Canada, held an event in March to promote **Porsche's** new Cayenne SUV, that included a sneak screening of **MacGillivray Freeman Films' Top Speed** for the 1,500 invited guests. Sponsored by Porsche, whose sports car driver **Lucas Luhr** is featured, the film was shot in part in Alberta's Kananaskis Country.

The event was coordinated by an Edmonton Porsche dealer, **Norden Autohaus**, and was the only Cayenne unveiling to be accompanied by a screening of the film, which opens this month.

### Bachmann managing Lucerne

**Nicole Bachmann** is the new manager of the IMAX theater at the **Swiss Museum of Transport and Communication**. She takes over day-to-day operation of the theater from **Elmar Elmiger**, who has been promoted to head the newly created Operations Division of the museum.

Elmiger tells LFX that Bachmann's background is in the hotel industry.

### Beitcher leaves Technicolor/CFI

**Robert Beitcher**, formerly president of **Technicolor Creative Services**, has left that position to become president of camera maker **Panavision**. Beitcher will report to Panavision's chairman and CEO, **Ronald Perelman**.

## PERSONNEL

Before **Technicolor**, Beitcher was president and CEO of **Consolidated Film Industries**, executive vice president of **Paramount Pictures**, managing director of **Jim Henson Productions**, and vice president of business affairs at **Lucasfilm Ltd.**

### Kearns joins Science World B.C.

**Kevin Kearns** has been appointed as director of exhibits and programs at **Science World British Columbia** in Vancouver, a position which includes oversight of the center's **Alcan Omnimax Theatre**. Kearns comes to Science World from the Washington, DC, museum design firm of **Gallagher & Associates**, where he led the team that designed the **International Spy Museum**. Before G&A he worked for **Design & Production**, where he helped design and build exhibits for **Science City at Union Station** in Kansas City, MO.

**Ingrid Lae**, Science World's long-time chief projectionist, has been promoted to manager of theater operations and programming for the IMAX Dome theater and the **Weyerhaeuser Science Theatre**, a 200-seat high-def video theater.

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## IN MEMORIAM

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### Kathey Nix

**Kathey Nix**, director of theaters at the **Pink Palace Museum** in Memphis, TN, died on March 24 of heart failure as a result of heavy treatments for breast cancer that was diagnosed last fall. She was 49.

Nix started at the Pink Palace as planetarium coordinator in 1983, presenting public and school star shows. She became planetarium director in 1994, and in 1997 was promoted to theaters manager, overseeing the planetarium and the IMAX theater, following the death of manager **George Brown** in a motorcycle accident. She subsequently directed the renovation and modernization of the planetarium.

Nix was well known in Memphis, frequently appearing in local media as an astronomy expert.

She is survived by her parents and four

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# THE BIZ

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## IN MEMORIAM

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brothers.

### Ernest McNabb

Canadian LF cinematographer **Ernest McNabb** died on April 4 of pancreatic cancer. The illness was diagnosed in December 2002, but McNabb only revealed his condition to a handful of close friends, so his death was completely unexpected by most of his friends and colleagues. He was 63.

LF Examiner is indebted to McNabb's long-time friend and colleague, **Colin Low**, for the biographical details below.

Ernest McNabb joined the **National Film Board** in 1960 as a member of the Engineering Department. He was selected because of his education in electrical and mechanical engineering, physics, and chemistry. Ernie quickly became well known for his skill at repairing and adapting equipment with speed and precision. He worked in film processing and the Science Film Unit and was quickly loaned out to NFB production teams where specialized cameras were used for time lapse, special effects, animation, aerial photography, underwater photography, etc.

Ernie went on difficult assignments. He went to the North Pole, for instance, where he filmed underwater in the polar ice packs. He also kept snowmobiles operational in sub-zero conditions.

When the NFB's commissioner asked a team to research stereoscopic film in 1970, Ernie went to Russia on a cultural exchange and came back with a whole bag of experience gained in NIKFI, the experimental wing of the Soviet film industry, which had studied 3D for over twenty years and had obtained very advanced results. This led to his great interest in IMAX and his subsequent distinguished work as a cinematographer and consultant on more than ten LF film productions.

Ernie devised equipment and was cinematographer for *Transitions*, the first IMAX 3D production, made for the Vancouver World's Fair in 1986. This led to the first IMAX 48 fps film, *Momentum*, for the Seville World's Fair. It was a great hit and the combination of 3D and 48 fps has influenced a number of trends on the

mounts.

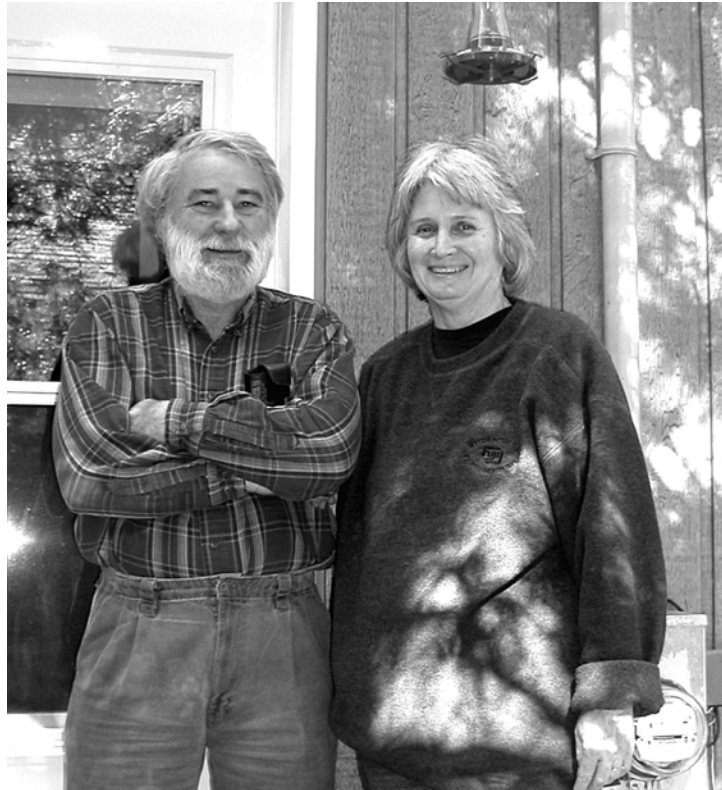
Ernie recently established a company called **Kinomax** and was continuing experimental motion-control work when he became ill in December. The last film that Ernie photographed was *Lost Worlds: Life in the Balance*, directed by **Bayley Silleck**.

Low adds, on a more personal note, "Ernie's sense of humour had a stoic quality about it and it wasn't judgmental. Things were funny because they couldn't help themselves, whether they were people or machinery. Old useless machines were interesting because they might be fixable and new machines were good because they could be taken apart and put back together and that made almost any circumstance entertaining for Ernie. Ernie seldom, if ever, swore—sometimes under extreme duress, under his breath. His patience was exasperating and his tolerance of machines and people exemplary to all of us without his talent."

**Bayley Silleck**, director of *Lost Worlds*: "As a filmmaker and crew leader, Ernie had many wonderful and valuable qualities: unequalled technical

expertise in large format, a passion for 3D experimentation, love for nature, an ability to work well with everyone. He was eager to shoot aials at any time or place, no matter how risky. But I most remember the flight I took with Ernie in a 60-year-old DC-3 over the jungle in Venezuela. The port engine blew a cylinder, spewing oil and debris all over the windows near Ernie. Along with the other passengers, I got ready to kiss my you-know-what goodbye. But Ernie got up, came over to us and said, "Don't worry, these planes fly pretty well on one engine." Then he went back to his reading. He was right: we flew on

(See **BIZ** on page 11)



*Ernie and Susan McNabb, summer 2002.*

big screen.

Ernie became friends with the creative technical staff at IMAX who valued his ideas and experience. He worked with **Knox Leavitt**, the inventor of Wescam, the famous helicopter camera mount. They gyro-stabilized the 3D IMAX rig for the first 3D IMAX film with amazing results. As a spinoff of this work, Ernie and Knox developed what is probably the best all-round helicopter mount for IMAX cameras. It is a front-end mount and hangs on the cargo hook. It buffers vibration effectively and tilts 90 degrees down. Operated from the cab with a video link, it also has safety features absent in other

# Location Sound for LF Comes of Age

by Tim White

Large-format films have been with us for 33 years now, but it is only in the last five years or so that they have begun to make such an impact beyond the United States. Now there are 14 LF cinemas in Britain, and more and more are springing up around the world.

You only have to look at the material now being considered for LF treatment to see how much more mainstream it has become. Once LF movies screamed, "Look at me, I'm a novelty," taking advantage of every chance to show off the capabilities of the genre, sometimes at the expense of the subject matter. Now, however, producers are beginning to look at LF as a real adjunct to conventional filmmaking, with subjects such as the hugely popular TV series, *The Human Body*, being very successfully translated.

Of course the immediate appeal of LF is the stunning picture size and the sheer visual impact; however such pictorial drama demands equally extraordinary sound.

Audiences have become almost blasé about sound quality in TV and conventional cinema, because it has become so sophisticated. One aspect of this is location recording, which is now so advanced that it allows conventional filmmakers to record as much as possible *in situ* – something which gives the finished product a subtle extra dimension and spontaneity.

In LF, however, recording sound on location has been problematic, so that for most productions much of the sound is studio-generated in the post-production stage. However, revolutionary new technology means that all that is starting to change.

The fundamental con-

straints to recording LF sound on location have been the noise generated by the enormous cameras and the fact that the huge image makes it impossible to position boomed microphones close to the subjects.

In conventional filming the recordist has two options: use a boom or radio mics. In ultra-wide shots, which would reveal a boom, hidden radio-mics are used instead. However, in LF films the boom option for dialogue is a non-starter, because the shot is *always* wide. Radio mics are a must.

A second advantage of using radio mics is that, being closer to the sound source, they exclude other noises, such as those of the camera. Again, this is vital in LF production, as camera noise is the major consideration.

So LF filming relies heavily on the use of radio mics. This is simple when you have one or two characters and a traditional one- or two-track recorder. But if you have many people talking at the same time, the only option to limit camera

noise is multitrack recording, where you can use one track per character.

Until recently the problem has been that multitrack recorders have required AC power, and have had to be used with a mixing desk. Fine for the studio, but not on location halfway up a mountain!

This is where the new generation of hard disc recorders has transformed the way in which we record. In 1999 I recorded *The Legend of Loch Lomond* on the first portable hard disc recorder: the Zaxcom Deva.

My previous LF film, *Wildfire*, had been recorded using a couple of Portadat DAT recorders lashed and slaved together to make a four-track portable recorder. With this I used an upright analogue audio mixer and added four radio mics (see picture). It was very successful and we were able to record some very usable dialogue.

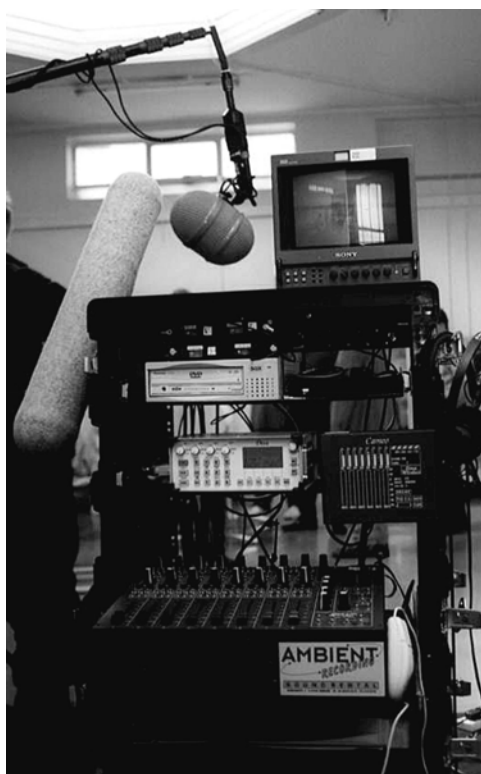
However, on *Wildfire* we were assisted in our recording by the fact that the fire scenes were far from quiet. There were aircraft flying over, fire trucks rumbling by, and the constant background noise of



*The author on location for Wildfire recording four tracks with two Portadat recorders.*

Courtesy of Tim White (3)





*Cart with Deva HD recorder and mixing console.*

portable generators. All this did a very good job of disguising the camera noise. Even so, we had a large camera barney made for the IMAX MSM camera that reduced noise considerably when filming interior sequences or exterior sequences in which the camera was close to the subjects.

So when we came to film *The Legend of Loch Lomond*, the small stand-alone Deva recorder was a godsend not only to the recording process but also to my spine. It is a four-track recorder that can be used over the shoulder or on a cart with a desk-style audio mixer. It is the first of its kind and has set many new standards. Rushes are delivered as DVD RAM cartridges and as these are mirrored from the internal hard drive, creating a backup DVD RAM is as simple as making the first one. Being the first of a generation, the Deva has achieved a great deal, but it is far from perfect. A notable omission is limiters on the mic inputs, so a sudden scream, for instance, can distort badly, something that the next generation of recorders is about to address.

*The Legend of Loch Lomond* was a drama,

filmed on location on the banks of Loch Lomond in Scotland. It was so quiet that it could not have been more of a contrast to *Wildfire*. Working from a script, we were able to record the rehearsals, the sync take, and a backup dialogue track should we be unable to get clean dialogue in the rehearsal. This gave sound designer **Tim Archer** choices as to the particular take that he could use. In cases where the camera was some distance from the actors, all three versions were usable. For interiors, the rehearsal or backup recordings were most commonly used.

Running parallel with the advances in location recording, post production techniques designed to remove unwanted noise have also advanced rapidly. I remember in the late 1980s using the Cedar system (then a stand-alone machine) at Abbey Road Studios to clean up original Maria Callas recordings prior to remastering. Cedar is now available as a plug-in for many digital work stations and can be used to remove particular noise characteristics from a recording.

An LF sync take will include camera noise, consisting of a low growl from the motors and the moving film, and higher percussive clatter from the oscillating claws and register pins.

Camera growl is in the same range as the human voice, so using the Cedar to reduce camera noise can also reduce dialogue quality. Therefore, cutting camera noise with a barney before recording will mean a less severe loss to the finished sound track.

The clatter sound, however, coincides less with the human voice, and so it can be reduced dramatically using Cedar, affecting the voice quality to a much lesser degree.

The Deva has been the default recorder for several years now, and since *The Legend of Loch Lomond* I have recorded with it successfully on *The Human Body* and *Bugs!* So it is with some excitement that I look forward to the second generation of hard disc recorders that will further extend the possibilities out there in the field. Following the success of the Deva, two other hard disc recorder manufacturers are entering the fray, and one manufacturer will

offer a mini-DVD recorder. I have been involved with the development of the HHB Portadrive and I am very happy as an LF filmmaker to have had input into a significant new recorder.

With the new recorders come the bigger and better specifications that we have all been craving. The Portadrive will have various formats, including a full eight-track recording, when used on a cart, and a six-track format with a mix-down for rushes, when used over the shoulder. And this time, all the HD contenders will have high-spec audio mixers built in.

An added benefit of having more tracks on which to record in the field is that atmosphere and effects tracks can now be recorded in surround formats which require multiple tracks. I have experimented over the years with clusters of microphone capsules that both give a surround recording and have a directional component.

Up to now, I have been limited by the



*Portadrive location mixer and HD recorder.*

number of tracks available on existing recorders, but when six tracks become available, I will be able to use new methods with spaced microphones, which will give a bigger and wider sound.

Putting all these advances together, suddenly we are in a new era of LF location sound, which opens up all sorts of possibilities. Soon those of us in the field, together with our friends in post production, will be able to produce sound that is every bit as immediate and dramatic as LF film deserves.

*Tim White is a veteran sound recordist whose LF credits include The Human Body, Legend of Loch Lomond, and Bugs!*

# Premiering This Month

## Legend of the Forest: Special Edition

"Osamu Tezuka's unfinished masterpiece will soon find new life in large-screen theaters. *Legend of the Forest*, originally produced in 1987 by Tezuka Productions, is now resurrected in a 15/70 film through the use of digital technology. The original film was written and animated to Tchaikowsky's Fourth Symphony and contains no narration. The music, magnificently orchestrated, sets off the artistry of Tezuka's experimental animation.

"The story is intended to underscore the sanctity of all living things and to issue a warning against deforestation. Tezuka also demonstrates different styles of animation in the film to illustrate transition and development of animation technique

for his audience.

"Tezuka, known as the founder of Japanese manga ("comic book") and anime, was greatly inspired by Walt Disney and other great American animators. His deep veneration provided the drive to create a tribute to those pioneers of animation, which eventually evolved into *Legend of the Forest*. The original storyline consisted of four segments, but it took over ten years to complete only two of them. The entire project remains incomplete due to Tezuka's death in 1989.

"As a part of the resurrection project, commentary footage was added to the original film in which Leo from *Kimba the White Lion* sheds light on each story. This was done to help children gain a better understanding of Tezuka's message.

"Aoi Promotion Inc. and Tezuka Productions collaborated to restore this 30-minute magnum opus. The original 35mm film was blown up to the 15/70 format and the music was re-recorded by the Czech Philharmonic Orchestra."

Distributed by Sarai, Inc., in Japan. International distribution to be announced. Premiering April 1 at the Nagasaki Science Center, and at two other theaters in Japan in April.

## Ghosts of the Abyss

"Academy Award-winning director and master storyteller James Cameron journeys back to the site of his greatest inspiration – the legendary wreck of the *Titanic*. With a team of the world's foremost historians and marine experts, and friend and actor

## LFCA 2003 Conference Schedule

(subject to change)

Key:		2:00 pm	Busses leave IBC for CSC	
IBC: IMAX Theatre at the Bridge Cinema Delux		3:00 pm	New film: <i>India, Kingdom of the Tiger</i>	CSC
CSC: California Science Center		3:45 pm	New film: <i>Texas: The Big Picture</i>	CSC
RAD: Radisson Hotel Los Angeles, Westside		4:30 pm	Break	CSC
FMH: Fairmont Miramar Hotel		5:00 pm	Technical Session	CSC
		6:30 pm	Reception and Dinner	CSC
		8:00 pm	Kodak Vision Award Presentation	CSC
<b>TUESDAY, May 13</b>		9:00 pm	New Film: <i>Our Country</i>	CSC
4:00 – 8:00 pm Registration	RAD	10:00 pm	Busses leave CSC for RAD	
5:00 – 6:30 pm No-host Reception	RAD	10:30 pm	No-host networking in the Radisson Bar	RAD
<b>WEDNESDAY, MAY 14</b>		<b>FRIDAY, MAY 16</b>		
8:00 am – 12:00pm Registration	RAD	7:30 am	Shuttle or walk from RAD to IBC	
9:00 am Continental Breakfast	RAD	8:00 am	Continental Breakfast	IBC
9:30 am Main Conference Opens	RAD	8:30 am	New film: <i>Adrenaline Rush: The Science of Risk</i>	IBC
9:45 am Session # 1, "Fundraising"	RAD	9:30 am	New film: <i>Pulse: A Stomp Odyssey</i>	IBC
11:15 am Refreshment Break	RAD	10:45 am	Annual Meeting	IBC
12:00 pm Keynote Luncheon, James Cameron	RAD	12:00 pm	Luncheon	Prego's Restaurant
2:00 pm Travel to IBC		1:30 pm	DVD Award Presentation	IBC
2:30 pm New film: <i>Ghosts of the Abyss</i>	IBC	2:00 pm	New film: <i>Coral Reef Adventure</i>	IBC
3:40 pm Buena Vista Special Presentation	IBC	3:00 pm	Vote for best film of the Festival	IBC
4:30 pm Travel to RAD		3:15 pm	Films in Production	IBC
5:00 pm Session #2, "Size Matters, Content is King"	RAD	4:30 pm	Session # 3, "Repurposing Film for LF"	IBC
6:30 pm Dinner (on your own)		6:30 pm	Busses leave IBC and RAD for FMH	
8:00 pm New film: <i>Legend of the Forest-Special Edition</i>	IBC	7:00 pm	Closing Reception	FMH
9:00 pm Special Session, 3D, 5/70 Attraction Films	IBC	7:45 pm	Closing Gala Dinner	FMH
10:00 pm No-host networking in the Radisson Bar	RAD	10:00 pm	Busses leave for RAD	
<b>THURSDAY, MAY 15</b>		<b>SATURDAY, MAY 17</b>		
7:30 am Shuttle or walk from RAD to IBC		8:00 am-1:00 pm	LFCA Member Open Houses around L.A.	
8:00 am Morning Coffee, Registration	IBC			
8:30 am New film: <i>Ocean Wonderland 3D</i>	IBC			
9:30 am New film: <i>Straight up! Helicopters in Action</i>	IBC			
10:30 am Break	IBC			
11:00 am New film: <i>Bugs!</i>				
12:00 pm Lunch (on your own)				



## Premiering This Month

**Bill Paxton**, he embarks on an unscripted adventure back to the site where nearly 1,500 souls perished almost a century ago.

"Using state-of-the-art technology developed expressly for this expedition, Cameron and his crew explored the wreckage, inside and out, as never before. With advanced 3D photography, moviegoers will experience the ship as if they are part of the crew, inside the dive subs.

"In this unprecedented motion picture event, made for IMAX 3D thea-



*A submersible explores the wreck of the Titanic in Ghosts of the Abyss.*



*Host Tim Allen and Olympian Marla Streb in Top Speed.*

ters and specially outfitted 35mm 3D theaters, Cameron and his team show audiences sights not seen since the sinking 90 years ago and explore why the *Titanic* — more than any shipwreck — continues to intrigue and fascinate."

Produced by **Walden Media** and distributed by **Buena Vista Pictures Distribution**. Release: April 11, 2003.

### ***Top Speed***

"How do we achieve top speed? Who are the people who build careers on speed itself, and what makes them tick? What are the forces that limit how fast we can go? These are the questions at the heart of *Top Speed*, a 40-minute film for IMAX theaters and other LF cinemas.

"An engrossing film about the pursuit of excellence and what it takes to be the fastest in the world, *Top Speed* features the awe-inspiring performances and personal stories of four world-class athletes and racing professionals whose lives revolve around speed: five-time Olympic medallist and sprinter **Marion Jones**, downhill mountain bike racer **Marla Streb**, high-performance car designer **Steve Murkett**, and Le Mans racing champion **Lucas Luhr**. Each excels at what he or she does, and *Top Speed* explores the complex science behind their accomplishments, physical and psychological.

"Hosted and narrated by actor and comedian **Tim Allen**, *Top Speed* uses innovative cinematography and computer-animated imagery to tell the stories of these individuals, showing how science and state-of-the-art technology, combined with razor-sharp focus and sheer will, help each achieve ever greater degrees of speed.

"*Top Speed* was filmed in California, Utah, Colorado, Arizona, Georgia, Canada, Australia, and Germany, and will be released on April 18, 2003."

Produced and distributed by MacGillivray Freeman Films.

# THE *LF* EXAMINER INDEX

March 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
3/4/2003	LionKing	518,820	13,496,767			13,496,767	10	66		66
3/6/2003	SpaceSta	340,325	33,596,096	213,175	11,562,927	45,159,023	47	41	26	67
	SAA	46,399	14,106,360	58,592	4,241,235	18,347,596	108	9	10	19
	Trex	36,023	42,372,839	43,060	32,022,978	74,395,816	225	3	9	12
	HaunCast	19,600	5,731,111	60,400	9,162,044	14,893,155	105	3	9	12
	Galapago	13,641	13,957,655	6,993	5,161,857	19,119,512	173	5	1	6
	E3D	10,008	6,756,288	49,485	29,390,924	36,147,212	210	2	9	11
	Apollo13	6,938	1,456,403			1,456,403	24	4		4
	Extreme	4,038	12,377,255	5,137	12,766,584	25,143,839	208	3	4	7
	AlienAdv	1,200	4,253,104	43,341	9,376,455	13,629,559	185	1	7	8
	CTPA	885	3,000,805	14,024	2,603,139	5,603,944	91	1	2	3
3/11/2003	LionKing	452,655	13,979,358			13,979,358	11	66		66
3/13/2003	SpaceSta	387,811	34,049,022	196,113	11,766,934	45,815,956	48	41	27	68
	Trex	59,177	42,441,917	37,022	32,114,928	74,556,845	226	3	9	12
	SAA	49,806	14,156,166	83,390	4,324,625	18,480,792	109	9	10	19
	HaunCast	22,259	5,753,370	64,737	9,223,781	14,977,151	106	3	9	12
	E3D	7,933	6,764,221	50,674	29,441,598	36,205,819	211	2	9	11
	Galapago	7,398	13,965,758	6,778	5,170,790	19,136,548	174	3	2	5
	Apollo13	5,649	1,462,659			1,462,659	25	4		4
	Extreme	5,208	12,382,463	3,739	12,770,323	25,152,786	209	3	4	7
	CTPA	2,345	3,003,170	4,067	2,610,728	5,613,898	92	1	2	3
	AlienAdv	1,652	4,254,756	43,396	9,719,851	13,974,607	186	1	7	8
3/18/2003	LionKing	466,472	14,438,861			14,438,861	12	66		66
3/20/2003	SpaceSta	379,573	34,477,760	197,681	11,958,836	46,436,596	49	36	26	62
	SAA	79,392	14,235,558	35,753	4,360,378	18,595,937	110	10	10	20
	Trex	68,445	42,506,579	32,318	32,140,990	74,647,569	227	3	10	13
	HaunCast	24,147	5,777,517	63,218	9,289,999	15,067,516	107	3	9	12
	E3D	9,114	6,776,665	45,684	29,487,282	36,263,947	212	2	9	11
	Apollo13	7,081	1,470,863			1,470,863	26	5		5
	Extreme	6,035	12,388,499	5,420	12,775,692	25,164,191	210	3	5	8
	Galapago	3,744	13,967,565	8,229	5,178,824	19,146,390	175	5	1	6
	AlienAdv	2,250	4,257,006	43,144	9,762,995	14,020,001	187	1	7	8
	CTPA	735	3,004,105	2,599	2,613,083	5,617,188	93	1	2	3
3/25/2003	LionKing	386,297	14,816,929			14,816,929	13	66		66
3/27/2003	SpaceSta	332,988	34,875,401	185,904	12,149,980	47,025,381	50	37	25	62
	Trex	76,909	42,578,506	56,323	32,228,685	74,807,192	228	4	11	15
	SAA	66,723	14,302,282	30,475	4,390,853	18,693,135	111	10	9	19
	HaunCast	20,122	5,797,639	62,485	9,352,484	15,150,123	108	3	7	10
	Apollo13	9,268	1,479,614			1,479,614	27	5		5
	E3D	9,069	6,782,404	43,228	29,530,510	36,312,914	213	2	9	11
	Galapago	8,456	13,978,630	7,332	5,185,154	19,163,784	176	7	2	9
	Extreme	4,368	12,392,867	3,442	12,779,184	25,172,051	211	3	5	8
	AlienAdv	1,700	4,258,706	43,380	9,806,375	14,065,081	188	1	6	7
	CTPA	1,020	3,005,855	2,019	2,615,538	5,621,393	94	1	1	2

(from **BIZ** on page 5)

for a while until our pilot found a remote airstrip and landed safely. That was Ernie: knowledgeable, unflappable and courageous."

**Per Inge Schei:** "I last worked as Ernie's operator and second unit DOP on *Lost Worlds: Life in the Balance* and on the high Arctic shoot for *Bears*. He rarely bothered looking through the viewfinder. We generally looked at the scene and just agreed upon a lens before he gave me the T-stop, often before the director got a say. I trusted him and he trusted me, so we always had a great relationship."

**Jacques Besimon**, Canadian Government Film Commissioner, says, "[Ernie] had the attributes of the greatest directors of photography. Shy, withdrawn, yet he was constantly attentive to tiniest detail that others could not see. His devotion to his mentors like Colin Low and **Tony Ianuziello** was remarkable. He was content with being in the background while others took the credit for a collective work. Yet his colleagues knew full well that without his contribution their own work would not have achieved the pinnacles of success and development."

**Lynne Williams**, of the **National Film Board of Canada**: "Ernie was my touchstone and guide through the technical complexities of large format. His knowledge and enthusiasm for the technology was thorough and wide-ranging and he was always generous with his time

and patient and willing to share his knowledge with me. His skill as a cinematographer was exceptional. I admired his NFB work immensely and I took great pride in being able to spot an 'Ernie sequence' in the numerous LF films he worked on. It was a privilege to know him. I miss him terribly already. He was a gem."

**Mark Zannis**, also of NFB: "Ernie was immersed in all aspects of making big-screen movies. He was one of the leading experts in large-format film and stereography. But more than that, Ernie met and earned the admiration and friendship of so many people. He was informal, treating colleagues as respected members of a team. He made friends in projection booths, film labs, camera shops, engineering departments, movie

theatres and on location shoots and at industry gatherings. He contributed something to almost everyone who met him. So this is a personal loss and widely felt."

McNabb is survived by his wife Susan, daughter Heather McCarthy, three siblings, and many nieces and nephews.



McNabb in China on the set of *The First Emperor of China* in 1989.

(from **SHORTS** on page 24)

Best Sound Editing in a Special Venue film to *Santa Vs. the Snowman*. The award was presented to **Tim Archer** of Toronto's **Master's Workshop** in a ceremony in Los Angeles.

### Raleigh's Exploris cuts budget

Exploris, "world's first interactive museum about the world," located in Raleigh, NC, has cut US\$1.2 million from its operating budget to post its first break-even year since opening four years ago. Cuts were made to the advertising budget and a traveling exhibit was canceled, but none of the 60 staff members was laid off.

President **Anne Bryan** said that a slug-

gish economy and a severe winter were responsible for the lower attendance, which, at 200,000 last fiscal year, was about 100,000 less than projections. With the cuts, the museum posted an operating surplus for the six months ending Dec. 31, 2002, of \$207,000.

### US tax credit for films proposed

House Resolution 715, proposed by Representatives David Dreier (R-CA), Charles B. Rangel (D-NY), and Howard L. Berman (D-CA), would offer U.S. film producers a tax break to keep them from moving their productions to Canada and other countries where costs are lower. The United States Independent Film and Tele-

vision Act of 2003 would provide a tax credit equal to 25% of the first US\$25,000 earned by all "qualified employees" on films with budgets between \$200,000 and \$10 million.

The bill has been submitted to the Ways and Means Committee.

### Gas briefly shuts Sydney IMAX

A gas leak caused the closing of the **LG IMAX Theatre** in Sydney, Australia, and the surrounding area for several hours on April 4. About 400 people were evacuated from the theater and nearby buildings as a precaution. A drilling device that punctured a gas main was blamed.



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### **Texas: The Big Picture**

Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs: Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Narrator: Colby Donaldson. Premiere: May 3, 2003. General release: September 2003.

- Principal photography is complete.
- Editing has begun.
- World premiere May 3, 2003, in Austin.

### **Our Country (wt)**

Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Narrator: Hal Holbrook. Release: June 2003.

- Film is complete.

### **Virtual Actors featuring The Boxer (wt)**

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Summer 2003.

- Picture is locked.
- Sound recording is under way.

### **Roar! Lions of the Kalahari**

Tim Liversedge Productions; distributor: Desti-

nation Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: Fall 2003.

- Picture is locked.
- All aspects of post production are approaching completion.

### **Volcanoes of the Deep Sea**

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: Fall 2003.

- February: Shot pickups in Montreal.
- Principal photography is complete.
- Editing is in progress.

### **Encounter in the Third Dimension 2 (wt)**

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: late 2003.

- Animation began late last year.
- Spring: Voice recording, compositing live actors into digital environments.

### **The Young Black Stallion**

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.

- Principal photography is complete.
- Editing is in progress.

### **Greece: Secrets of the Past (wt)**

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.

### **Trains**

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: March 2004.

- Filming planned for spring has been delayed until summer 2003.
- Will film in USA, Canada, Great Britain, Italy, South Africa, India, China, and Japan.

### **Sacred Planet**

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

- Principal photography is complete. Post production has begun.

### **Birds of Prey**

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.

- Principal photography began last fall and is nearly complete.

### **Forces of Nature: Natural Disasters**

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.

- Filming of earthquake scientists in Turkey, set for March, has been delayed by war.
- April: Filming in Tornado Alley in the Midwest U.S.
- Editing has begun.

### **The Heart of India (wt)**

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Petre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.

- November–December: Filmed in India.
- Filming will resume this spring.

Greece Trains SP

BOP HOI Siberia  
FON NASCAR Vikings Aladdin Manatee**NASCAR: The IMAX Experience**

NASCAR, Imax Corp; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. 3D. Release: spring 2004.

- February: Filmed at the Daytona 500.
- April: Shooting at races in Talladega, AL, and Martinsville, VA.
- Spring: Filming at the NASCAR research center in North Carolina.

**Secrets of Siberia**

Egoli Tossel Film, Cine Dok; distributor: tba; director: Frank Mueller; DP: Rodney Taylor.

Narrator: Peter Ustinov. Release: Spring 2004.

**Vikings\* (wt)**

An LF look at the Norse adventurers. Sky High Entertainment; distributor: Sky High; director, writer: Marc Farfard; editor: Rene Caron; producer: Carl Samson. Release: Spring 2004.

- May-September: Filming in Quebec, Newfoundland, Greenland, Iceland, U.K., and Norway.

**Aladdin**

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron

Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. Release: 2004.

- 1992 animated feature is being repurposed for LF theaters.

**Manatee: The Forgotten Mermaid**

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.



*Diana Tamimi receives direction from Simon Wincer while filming The Young Black Stallion in Namibia.*

# Bookings: April 2003 by Film

## 843 bookings of 95 films in 285 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04		Myrtle Beach	1/1/03	6/03		Paris Geo	4/3/02	4/2/03
	Krakow IT	12/15/01	6/11/03		Parker	8/31/02	8/31/03		Sydney WBS	3/14/02	3/04
	Moscow	4/4/03	10/03		Portland	11/1/02			<b>Syracuse</b>	<b>10/1/02</b>	
	<b>Prague IT</b>	<b>3/20/03</b>	<b>3/19/04</b>		Reno Fleisch	9/23/02	5/23/03		Taipei AM	7/5/01	8/14/03
Africa	<b>Singapore GV</b>	<b>11/21/02</b>			Seattle Dome	11/25/02	11/25/03	CV	<b>Alexandria</b>	<b>10/16/02</b>	<b>10/15/03</b>
	<b>Atlanta FMNH</b>	<b>1/3/03</b>	<b>4/30/03</b>		Sydney WBS	2/03	2/04		Fort Worth	1/7/03	12/31/03
	<b>Berlin Disc</b>	<b>4/1/00</b>			Vancouver SW	6/29/02	6/03		Karlsahm	4/15/03	9/14/04
	Nanchang	5/1/02	4/30/03		Yellowstone	6/1/02	6/1/03		Pitea	4/6/02	4/10/03
AIWC	Nuremberg	12/15/01	12/31/03	Beavers BP	<b>Salt Lake City CP</b>	<b>4/11/03</b>	<b>3/31/04</b>		<b>Sioux Falls</b>	<b>2/1/03</b>	<b>5/23/03</b>
	Toronto OP	9/23/02	6/15/03		San Jose	10/3/02	5/3/03		Vantaa	9/1/02	8/31/03
	Johannesburg ISA	2/02	9/9/03		Taranto	6/22/02	6/21/03		Washington NASM	3/10/03	3/05
	AJ	Hong Kong	10/18/00		Valencia Spn	9/1/01	7/30/03	Cyberwor	Amneville Gau	6/1/02	5/31/03
Alamo	San Diego RHF	10/5/01	6/30/03	Bugs	Bristol	3/18/03	8/18/03		Birmingham UK	9/29/01	12/03
	Vancouver SW	3/15/03	6/30/03		<b>Dallas Cmk</b>	<b>4/4/03</b>	<b>8/4/03</b>		Bratislava	10/31/02	10/30/03
	San Antonio 2D				<b>Melbourne WBS</b>	<b>4/11/03</b>	<b>4/11/04</b>		Katowice IT	12/6/02	12/5/03
	Alaska	Lucerne	2/2/02		New Orleans	3/12/03	8/12/03		Krakow IT	7/12/02	7/11/03
	Myrtle Beach	4/1/03	4/1/04		<b>Sydney WBS</b>	<b>4/11/03</b>	<b>4/11/04</b>		Kuwait City	12/25/00	12/31/03
	Spokane	3/15/02	6/15/03		<b>Tulsa Cmk</b>	<b>4/4/03</b>	<b>8/4/03</b>		London BFI	10/20/02	10/19/03
	Sydney WBS	11/1/02			Washington NMNH	3/14/03	8/11/03		London SM	10/20/00	4/19/03
	Tokorozawa	10/1/02	12/31/03	CDS	<b>Atlanta FMNH</b>	<b>8/1/02</b>	<b>5/31/03</b>		Malta	9/1/02	8/31/03
	<b>Vancouver Imx</b>	<b>4/17/03</b>	<b>10/9/03</b>		<b>Berlin CS</b>	<b>1/21/00</b>	<b>8/31/03</b>		Melbourne WBS	6/22/01	12/04
	Berlin Disc	12/1/02	6/1/03		<b>Birmingham AL</b>	<b>11/29/02</b>	<b>5/31/03</b>		Nuremberg	2/12/03	2/11/04
	Lubbock	2/14/03	6/14/03		<b>Boston NEA</b>	<b>9/26/02</b>	<b>8/31/03</b>		Poitiers Imax 3D	2/1/01	1/06
	Melbourne WBS	2/27/03			<b>Bratislava</b>	<b>4/17/03</b>	<b>10/31/03</b>	DIA	<b>Saitama</b>	<b>3/8/03</b>	<b>6/1/03</b>
ALBT	Milwaukee	12/26/02	6/15/03		Fort Lauderdale	10/5/02	9/30/03		<b>Singapore GV</b>	<b>4/1/03</b>	
	Stockholm	9/20/02	9/20/03		<b>Halifax</b>	<b>8/16/02</b>	<b>6/30/03</b>		Sydney WBS	6/22/01	12/03
	Sydney WBS	3/6/03			<b>Houston MNS</b>	<b>6/28/02</b>	<b>6/30/03</b>	DIS	San Diego RHF	3/5/03	4/30/03
	Toronto OP	5/18/02	11/30/03	CRA	<b>Krakow IT</b>	<b>11/15/02</b>	<b>6/30/03</b>		Bratislava	10/31/02	10/30/03
AlienAdv	Barcelona	4/1/03	4/30/04		<b>Madrid</b>	<b>10/24/01</b>	<b>8/31/03</b>		Huntsville	5/1/01	4/04
	Berlin CS	3/1/00			<b>Munich</b>	<b>1/17/02</b>	<b>8/31/03</b>	Discov	Norwalk	1/17/03	6/12/03
	Kuala Lumpur NP	6/1/02	5/30/03		<b>Washington NMNH</b>	<b>11/2/02</b>	<b>8/31/03</b>		Dayton	6/1/02	7/30/03
	Lehi	10/29/02	11/30/03		Atlanta FMNH	3/29/03	11/14/03	Dolphins	Laie	5/1/01	
	Madrid	3/26/03	3/31/04		Birmingham AL	3/22/03	11/22/03		Nuremberg	8/15/02	8/14/03
	Poitiers 870 3D	2/1/00	8/31/03		Boston MOS	2/14/03	10/14/03		Seattle Dome	5/25/02	5/24/03
	Singapore DC	5/1/02	4/30/03		Branson	3/15/03	3/15/04	E3D	Sioux Falls	2/1/03	5/23/03
AllAcces	Taipei AM	6/16/02	6/15/03		Calgary EC	2/21/03	10/21/03		Tallahassee	3/31/03	8/31/03
	<b>Wuerzburg</b>	<b>8/9/02</b>	<b>6/30/03</b>		Cape Town ISA	3/21/03	10/21/03		Warsaw IT	10/31/02	5/31/03
	Natick JF	8/22/02	8/21/03		Charlotte	3/20/03	11/20/03		Wuerzburg	12/1/02	11/30/03
Amazon	Espinho	8/1/02	8/10/03		Chicago MSI	2/14/03	10/14/03		Bournemouth She	2/21/03	2/28/04
	Houston MNS	2/21/03	6/5/03		Cincinnati	2/14/03	10/14/03		Bratislava	1/15/03	1/31/04
	<b>Madrid</b>	<b>9/1/02</b>	<b>9/1/03</b>		Duluth	2/14/03	10/14/03		London SM	7/20/02	6/30/03
	<b>Melbourne WBS</b>	<b>2/03</b>	<b>2/04</b>	E3Dcc	Fort Lauderdale	3/8/03	11/8/03		Madrid	10/26/00	
Antarc	<b>Sydney WBS</b>	<b>2/03</b>	<b>2/04</b>		Fort Worth	2/28/03	10/28/03		Malta	3/1/02	7/31/03
	<b>Toronto OP</b>	<b>4/1/03</b>	<b>3/31/04</b>		Hague	2/14/03	10/14/03		Munich	1/15/01	6/30/03
	Cathedral City	2/20/03	4/20/03		Kansas City Zoo	4/26/03	12/26/03	E3Dcc	Natick JF	7/1/02	12/31/03
	<b>Grand Rapids JLT</b>	<b>4/23/03</b>	<b>6/30/03</b>		Louisville	3/29/03	11/29/03		<b>Nuremberg</b>	<b>8/15/02</b>	<b>4/30/03</b>
	KSC 1	9/20/02	12/04		Milwaukee	2/28/03	10/28/03		Viena LFC	6/7/02	6/26/03
	Moscow	4/4/03	10/03		Montreal VP	4/18/03	12/18/03		Copenhagen	12/1/00	5/31/03
	Seattle PSC 1	9/20/02	8/16/03		<b>Munich</b>	<b>4/1/03</b>	<b>3/31/04</b>		<b>Pitea</b>	<b>1/15/01</b>	<b>1/1/04</b>
AR	<b>Spokane</b>	<b>4/1/03</b>	<b>6/1/03</b>		New York AMNH	4/11/03	2/14/04	EMSH	Stockholm	5/5/00	6/30/03
	<b>Winnipeg</b>	<b>3/17/03</b>	<b>8/31/03</b>		Oklahoma City	3/6/03	9/30/03		Syracuse	9/14/02	5/31/03
	Copenhagen	2/3/03	8/3/03		Orlando SC	2/15/03	10/15/03	Everest	Castle Rock	3/92	
	<b>Hull</b>	<b>4/1/03</b>	<b>10/1/03</b>		Pensacola	3/20/03	11/20/03		Austin	10/19/02	4/25/03
	Hutchinson	1/10/03	9/10/03		Philadelphia	2/14/03	10/14/03		Bournemouth She	11/8/02	5/7/03
	Jakarta	12/6/02	12/6/03		Pittsburgh CSC	2/21/03	10/21/03		Glasgow	4/15/02	4/14/03
	Montreal VP	10/11/02	5/10/03		Portland	3/7/03	10/7/03		Moscow	4/4/03	10/03
	<b>Myrtle Beach</b>	<b>3/9/03</b>	<b>9/9/03</b>		Regina	2/14/03	10/21/03		Mumbai	4/5/02	5/4/03
	<b>Paris Geo</b>	<b>4/11/03</b>	<b>4/11/04</b>		San Antonio 2D	2/14/03	10/14/03		Penrith	10/1/01	9/30/03
	Quebec	2/11/03	9/10/03		San Diego RHF	2/14/03	10/14/03	Extreme	Pitea	9/20/02	9/15/03
	<b>Sandy</b>	<b>4/18/03</b>	<b>10/18/03</b>		San Jose	4/9/03	12/9/03		Prague IT	3/03	9/03
	Singapore SC	1/4/03			Singapore SC	4/22/03	12/22/03		Raleigh Exp	3/14/03	9/27/03
	<b>Sydney WBS</b>	<b>4/1/03</b>	<b>10/1/03</b>		Speyer Imax	3/27/03	11/27/03		Tel Aviv NL	11/26/02	11/25/04
ATSOT	Tallahassee	3/31/03	9/28/03		Spokane	3/6/03	10/6/03		Berlin Disc	5/2/00	4/03
	Vantaa	2/6/03	2/6/04		Tampa MOSI	2/14/03	10/14/03		Bradford	2/15/03	11/15/03
	Goteborg	10/2/01	10/04		Tempe Imx	3/1/03	11/1/03		Calgary EC	1/6/03	4/15/03
	<b>Katowice IT</b>	<b>9/6/02</b>	<b>6/30/03</b>	CTPA	Virginia Beach	3/20/03	11/20/03		<b>Nuremberg</b>	<b>12/22/01</b>	<b>5/31/03</b>
Bears	<b>Nuremberg</b>	<b>12/22/01</b>	<b>6/30/03</b>		Winnipeg	2/14/03	10/14/03		Seattle Dome	5/24/02	5/24/03
	Baltimore	6/23/02	9/1/03		Barcelona	11/26/01	12/31/03	FOK	Speyer Imax	5/1/00	
	Calgary SC	7/28/01	8/1/03		<b>Branson</b>	<b>3/14/03</b>	<b>6/1/03</b>		<b>Branson</b>	<b>3/14/03</b>	<b>6/1/03</b>
	Edmonton Ody	2/1/02	6/30/03		Brussels	9/5/01	6/30/03		Cathedral City	2/7/03	4/20/03
	Hull	3/03	8/03		Cleveland	3/15/03	9/30/03		Kuwait City	4/17/00	4/16/03



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Galapago	San Diego RHF	3/5/03	4/30/03	HB	Belfast She	10/17/02	10/31/03	IOTS	Rochester Cmk	2/21/03	8/03
	Bangkok	3/1/02	12/31/03		Berlin CS	4/5/01	6/30/03		Taipei MCRC	7/1/02	7/1/03
	Brussels	5/2/01	6/03		Berlin Disc	4/5/01	6/30/03		Tulsa Cmk	2/21/03	8/03
	<b>Grand Rapids JLT</b>	<b>4/20/03</b>	<b>5/20/03</b>		Bradford	1/1/02	5/31/03		Vancouver Imx	12/25/02	5/03
	Halifax	6/14/02	6/13/03		Bristol	8/25/01	10/31/03		Victoria	1/4/03	
	Quebec	10/11/02	10/10/03		Galveston	9/9/01	6/03		Wuerzburg	12/6/02	5/03
	<b>Sinsheim</b>	<b>3/10/01</b>	<b>12/31/03</b>		Goteborg	4/15/03	4/30/04		Apple Valley Imx	1/17/03	12/22/03
	Warsaw IT	7/12/02			<b>Las Vegas Imx</b>	<b>3/12/02</b>	<b>10/31/03</b>		Bochum IM	8/1/02	7/31/04
	Washington NMNH	10/27/99			Lehi	10/22/02	11/30/03		Townsville	7/19/02	7/18/03
	<b>Berlin Disc</b>	<b>4/1/02</b>	<b>3/31/04</b>	GOTA	London BFI	12/1/01	8/30/03	ITD	Boston NEA	12/6/01	
GC	Cathedral City	3/15/02	6/30/03		Madrid	6/12/02	6/30/03		Calgary FP	5/31/02	5/30/03
	<b>Hong Kong</b>	<b>4/1/03</b>	<b>9/30/03</b>		Manchester UCI	9/1/02	2/04		Chattanooga	5/3/96	5/3/03
	Jackson MS	2/28/03	8/28/03		Melbourne WBS	9/13/01	8/04		Katowice IT	7/5/02	7/4/03
	Katoomba	6/1/02	5/31/03		Quebec	12/13/02	4/30/03		Kuwait City	12/25/00	12/03
	Las Vegas Imx	2/6/03	9/6/03		San Antonio 3D	6/7/02	6/30/03		Manchester UCI	10/1/02	9/30/03
	Mobile	12/1/02	12/31/03		Sydney WBS	9/20/01	8/04		<b>Prague IT</b>	<b>3/20/03</b>	<b>3/19/04</b>
	Ontario Reg V	9/13/02	9/12/03		Wuerzburg	12/1/01	5/31/03		<b>Singapore GV</b>	<b>1/15/03</b>	
	Sacramento Imx	3/1/03	8/31/03		Aguaascalientes	5/23/02	5/31/03	JGWC	<b>Tsuruga</b>	<b>3/26/03</b>	<b>6/30/03</b>
	Saint Paul	3/28/03	4/20/03		Baltimore	3/02	10/31/03		Vienna LFC	6/7/02	6/6/03
	Seoul	12/21/02	6/21/03		Barcelona	5/7/02	5/7/03		Calgary SC	10/02	10/03
	Shanghai Dome	1/31/03	1/30/04		Birmingham UK	9/29/01	6/30/03		<b>Cedar Rapids</b>	<b>3/1/03</b>	<b>6/30/03</b>
	Tianjin	2/1/03	1/31/04		Bratislava	10/29/02	10/31/03		Charlotte	10/2/02	5/1/03
	Vienna LFC	1/10/03	4/10/03		Bristol	10/15/01	8/31/03		Cincinnati	10/4/02	4/30/03
	Addison Mar	4/11/03	8/03		Brussels	5/1/02	5/03		Cleveland	10/4/02	10/3/03
	Apple Valley Imx	4/11/03	8/03		Charleston SC	3/31/03	8/31/03		Copenhagen	10/12/02	4/11/03
	Baltimore	4/11/03	8/03		Copenhagen	1/18/02	6/30/03		Detroit	10/5/02	4/4/03
	<b>Birmingham UK</b>	<b>4/11/03</b>	<b>8/03</b>	HCBTD HH Horses	Denver MNS	9/1/02			Jersey City	10/02	
HaunCast	Boise Reg	4/11/03	8/03		Dwingeloo	4/27/02	5/04	JAC	Raleigh Exp	10/4/02	5/29/03
	Boston NEA	4/11/03	8/03		Edmonton Ody	6/22/02	9/30/03		San Diego RHF	11/15/02	5/14/03
	<b>Bradford</b>	<b>4/11/03</b>	<b>8/03</b>		Glasgow	10/11/01	9/1/03		Shreveport	11/16/02	5/14/03
	Buffalo Reg	4/11/03	8/03		Grand Rapids JLT	8/30/02	12/31/03		Stockholm	11/29/02	11/28/03
	Buford Reg	4/11/03	8/03		Hague	10/10/01	10/10/03		Tampa MOSI	11/22/02	5/21/03
	Calgary FP	4/11/03	8/03		Harrisburg	1/1/03	6/30/03		Toronto OSC	5/10/02	
	<b>Cathedral City</b>	<b>4/11/03</b>	<b>8/03</b>		Kaohsiung	11/9/02	11/8/03		Berlin Disc	2/20/03	8/31/03
	Charleston SC	4/11/03	8/03		Karlshamm	10/23/02	10/31/03		Charleston SC	2/1/03	5/31/03
	Chattanooga	4/11/03	8/03		La Coruna	10/4/02	12/31/03		Karlshamm	6/15/02	9/10/03
	Chicago Imx	4/11/03	8/03		<b>Las Palmas</b>	<b>4/11/03</b>	<b>12/31/03</b>		Munich	2/20/03	8/31/03
	Col Springs Cmk	4/11/03	8/03	India	Leon Exp	12/1/02	5/31/03	Kilimanj	Sudbury	10/1/02	5/31/03
GOTA	Columbus Mar	4/11/03	8/03		<b>London ONT</b>	<b>8/9/02</b>	<b>8/31/03</b>		Tijuana	10/5/02	4/4/03
	Dallas Cmk	4/11/03	8/03		London SM	10/11/01	10/31/03		Warsaw IT	12/1/02	7/30/03
	Davenport	4/11/03	8/03		Louisville	1/5/02			Lucerne	7/1/02	6/30/03
	Dearborn	4/11/03	8/03		Madrid	11/6/02	10/31/03		Memphis Pink	3/8/03	11/14/03
	Denver CC Reg	4/11/03	8/03		Manchester UCI	10/12/01	5/03		<b>Nagano Hot</b>	<b>4/20/03</b>	<b>8/31/03</b>
	Dublin Reg	4/11/03	8/03		Melbourne WBS	10/7/02	10/31/03		New York AMNH	6/24/02	4/30/03
	Edmonton FP	4/11/03	8/03		Miami Imx	3/1/03	6/30/03		Phoenix	12/1/02	5/31/03
	Halifax	4/11/03	8/03		Munich	4/18/02	6/30/03	L&C	Alamogordo	3/1/03	6/30/03
	Honolulu Con	4/11/03	8/03		Natick JF	11/15/02	11/30/03		Boston MOS	9/28/02	6/30/03
	Houston Reg	4/11/03	8/03		Nuremberg	7/4/02	7/31/03		Branson	5/3/02	4/30/03
	Indianapolis WR	4/11/03	8/03		Oakland	8/30/02	6/30/03		Columbus COSI	10/11/02	6/20/03
	Irvine Reg	4/11/03	8/03		<b>Philadelphia</b>	<b>4/11/03</b>	<b>4/30/04</b>		Corpus Christi	1/1/03	9/4/03
	King of Prussia Reg	4/11/03	8/03		Phoenix	8/1/02	8/1/03		Davenport	11/16/02	7/24/03
	Langley FP	4/11/03	8/03		<b>Pittsburgh CSC</b>	<b>10/11/02</b>	<b>6/19/03</b>		Dearborn	5/1/02	6/1/03
	Lehi	4/11/03	8/03		<b>Providence Imx</b>	<b>2/27/03</b>	<b>7/31/03</b>		<b>Duluth</b>	<b>10/1/02</b>	<b>9/30/03</b>
	Lincolnshire Reg	4/11/03	8/03		Roanoke	10/1/02	5/31/03		Grand Rapids JLT	3/6/03	9/6/03
	<b>London BFI</b>	<b>4/11/03</b>	<b>8/03</b>	HCBTD HH Horses	Sagamihara	10/19/02	5/31/03		<b>Harrisburg</b>	<b>10/19/02</b>	<b>10/31/03</b>
HaunCast	<b>London SM</b>	<b>4/11/03</b>	<b>8/03</b>		San Jose	11/6/02	10/31/03	L5	Hastings	12/10/02	9/6/03
	Los Angeles Loe	4/11/03	8/03		Speyer Dome	6/6/02	12/31/03		Houston MNS	1/17/03	6/5/03
	Los Angeles NA	4/11/03	8/03		Stockholm	11/30/01	6/30/03		Indianapolis WR	2/7/03	8/30/03
	<b>Manchester UCI</b>	<b>4/11/03</b>	<b>8/03</b>		Sydney WBS	7/22/02	10/03		<b>Jersey City</b>	<b>5/18/02</b>	<b>9/1/03</b>
	Mississauga FP	4/11/03	8/03		Taichung NMNS	7/1/02	7/31/03		Kansas City Sci	4/22/02	5/30/03
	Montreal FP	4/11/03	8/03		Taipei AM	5/1/02	5/10/03		Lubbock	9/5/02	5/31/03
	Nashville Reg	4/11/03	8/03		Tijuana	8/17/02	8/31/03		Memphis Pink	11/16/02	6/27/03
	Natick JF	4/11/03	8/03		<b>Toronto OSC</b>	<b>10/12/01</b>			<b>Mobile</b>	<b>6/11/02</b>	<b>5/16/03</b>
	New Rochelle Reg	4/11/03	8/03		Valencia Spn	11/1/02	5/31/03		New Orleans	1/1/03	6/30/03
	New York Loe	4/11/03	8/03		<b>Vancouver Imx</b>	<b>10/11/02</b>	<b>6/30/03</b>		Norwalk	1/17/03	6/12/03
	Newport	4/11/03	8/03		Vienna LFC	6/7/02	6/26/03	LionKing	Orlando SC	10/19/02	5/30/03
HaunCast	Ontario Reg	4/11/03	8/03	HCBTD HH Horses	<b>Woodridge Cmk</b>	<b>3/14/03</b>	<b>1/31/04</b>		<b>Portland</b>	<b>8/16/02</b>	<b>9/16/03</b>
	Providence Imx	4/11/03	8/03		Xalapa	12/1/02	12/31/03		<b>Richmond FP</b>	<b>4/5/03</b>	<b>8/4/03</b>
	Rochester Cmk	4/11/03	8/03		San Simeon	8/17/96			Saint Louis Arch	5/25/02	5/23/03
	Sacramento Imx	4/11/03	8/03		Honolulu Con	5/1/00	6/30/03		San Diego RHF	8/2/02	6/3/03
	San Antonio 3D	4/11/03	8/03		Amneville Gau	3/1/03	3/1/04		Sandy	6/7/02	6/6/03
	San Francisco Loe	4/11/03	8/03		Fort Worth	1/10/03	1/9/04		Seattle PSC 1	9/2/02	6/30/03
	Seattle PSC 2	4/11/03	8/03		Houston MNS	2/21/03	6/5/03		Shreveport	9/1/02	8/31/03
	Tempe Imx	4/11/03	8/03		Melbourne WBS	9/12/02			Spokane	3/15/03	9/14/03
	Toronto FP	4/11/03	8/03		<b>Paris Geo</b>	<b>4/1/03</b>	<b>3/31/04</b>		Washington NMNH	9/20/02	4/1/03
	Tulsa Cmk	4/11/03	8/03		Sydney WBS	9/12/02			West Nyack Imx	2/6/03	7/4/03
	Valencia Reg	4/11/03	8/03	India	Cape Town ISA	10/11/02	10/04		Yellowstone	6/15/02	6/14/03
HaunCast	West Nyack Imx	4/11/03	8/03		Dallas Cmk	2/21/03	8/03	L5	Amneville Gau	3/1/03	3/1/04
	Woodbridge FP	4/11/03	8/03		London BFI	9/14/02	9/14/03		Taipei AM	1/15/03	1/14/04
	Woodridge Cmk	4/11/03	8/03		Malta	12/15/02	5/03		Addison Mar	12/25/02	4/10/03
	Amneville Gau	10/30/01	6/30/03		Montreal VP	10/11/02	4/11/03		Aguaascalientes	12/25/02	4/10/03
	<b>Bangkok</b>	<b>2/8/02</b>	<b>6/30/03</b>		Nuremberg	3/1/03	9/1/03		Amneville Gau	12/25/02	4/10/03
	Barcelona	5/7/02	5/7/03		Quebec	10/11/02	4/11/03		Apple Valley Imx	12/25/02	4/10/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Baltimore	12/25/02	4/10/03		Syracuse	12/25/02	4/10/03		Taichung NMNS	1/20/03	
	Barcelona	12/25/02	4/10/03		Tampa Cha	12/25/02	4/10/03	<b>OW3D</b>	<b>Anneville Gau</b>	<b>4/19/03</b>	<b>4/18/04</b>
	Birmingham UK	12/25/02	4/10/03		Tampa MOSI	12/25/02	4/10/03		Boston NEA	2/11/03	8/10/03
	Bournemouth She	12/25/02	4/10/03		Taranto	12/25/02	4/10/03		Chattanooga	2/22/03	2/21/04
	Bratislava	12/25/02	4/10/03		Tempe Imx	12/25/02	4/10/03		Galveston	3/1/03	2/29/04
	Buffalo Reg	12/25/02	4/10/03		Tokyo Sei	12/25/02	4/10/03		<b>Lehi</b>	<b>4/11/03</b>	<b>10/10/03</b>
	Buford Reg	12/25/02	4/10/03		Tulsa Cmk	12/25/02	4/10/03	<b>Ozarks</b>	Branson	1/93	12/03
	Calgary EC	12/25/02	4/10/03		Umlhanga ISA	12/25/02	4/10/03	<b>Pulse</b>	Birmingham UK	3/28/03	9/28/03
	Cape Town ISA	12/25/02	4/10/03		Valencia Reg V	12/25/02	4/10/03		Columbus COSI	3/27/03	9/27/03
	Charleston SC	12/25/02	4/10/03		Virginia Beach	12/25/02	4/10/03		Jersey City	3/3/03	9/4/03
	Cheshire Oaks WVC	12/25/02	4/10/03		Warsaw IT	12/25/02	4/10/03		London BFI	3/7/03	9/7/03
	Chicago Imx	12/25/02	4/10/03		West Nyack Imx	12/25/02	4/10/03		New York AMNH	10/17/02	6/17/03
	Col Springs Cmk	12/25/02	4/10/03		Winnipeg	12/25/02	4/10/03		Paris Geo	2/5/03	2/5/04
	Columbus Mar	12/25/02	4/10/03		Woodridge Cmk	12/25/02	4/10/03		<b>Seattle PSC 1</b>	<b>4/1/03</b>	<b>10/1/03</b>
	Dallas Cmk	12/25/02	4/10/03	<b>LOLL</b>	Loch Lomond	7/24/02			<b>Tijuana</b>	<b>4/19/03</b>	<b>10/19/03</b>
	Dearborn	12/25/02	4/10/03	<b>LOTF</b>	<b>Nagasaki SM</b>	<b>4/1/03</b>	<b>7/13/03</b>		Washington NMNH	3/17/03	9/17/03
	Denver CC Reg V	12/25/02	4/10/03		<b>Tokyo Sei</b>	<b>4/5/03</b>	<b>5/9/03</b>	<b>ROF</b>	Houston MNS	2/21/03	6/5/03
	Denver CM Reg	12/25/02	4/10/03		<b>Tsuruga</b>	<b>4/2/03</b>	<b>6/30/03</b>	<b>S&amp;R</b>	Anneville Gau	11/1/01	12/03
	Dublin Reg	12/25/02	4/10/03	<b>LS</b>	Charleston SC	11/1/02	10/31/03	<b>SAA</b>	Baltimore	2/7/03	6/30/03
	Durham	12/25/02	4/10/03		Dwingello	5/1/01	4/30/03		Berlin Disc	1/1/03	
	Fargo	12/25/02	4/10/03		Laie	5/1/01			Bradford	1/8/02	4/20/03
	Grand Rapids JLT	12/25/02	4/10/03		Mumbai	9/1/02	8/31/03		Branson	3/15/03	4/15/03
	Guadalajara Ram	12/25/02	4/10/03		Taranto	6/30/02	6/19/03		Calgary SC	10/1/02	9/30/03
	Halifax	12/25/02	4/10/03		Valencia Spn	11/1/02	5/31/03		Edmonton Ody	2/14/03	10/14/03
	Hampton	12/25/02	4/10/03	<b>LW</b>	Birmingham AL	8/31/02			Hague	6/6/02	6/30/03
	Hartford Crn	12/25/02	4/10/03		Boston NEA	12/6/01			Lucerne	2/15/03	8/15/03
	Honolulu Con	12/25/02	4/10/03		Columbus COSI	1/19/02	5/24/03		Melbourne WBS	10/25/01	4/04
	Houston Reg V	12/25/02	4/10/03		Dallas SP	5/25/02	5/25/03		<b>Oklahoma City</b>	<b>10/18/02</b>	<b>7/10/03</b>
	Indianapolis WR	12/25/02	4/10/03		Myrtle Beach	5/1/02	5/1/03		Paris Geo	10/23/02	10/22/03
	Irvine Reg V	12/25/02	4/10/03	<b>MOE</b>	<b>Anneville Gau</b>	<b>8/29/01</b>	<b>6/30/03</b>		Saint Augustine	2/14/03	8/30/03
	Johannesburg ISA	12/25/02	4/10/03		Beijing CSTM	4/28/02	4/27/03		Sakai FCSC	1/1/03	
	Jupiter Crn	12/25/02	4/10/03		<b>Berlin Disc</b>	<b>4/1/02</b>	<b>3/31/04</b>		Stockholm	9/21/01	
	Kansas City Zoo	12/25/02	4/10/03		Branson	4/19/02	4/18/03		Sudbury	9/22/02	6/30/03
	Karuizawa Sei	12/25/02	4/10/03		<b>Brussels</b>	<b>12/1/01</b>	<b>6/30/03</b>		Sydney WBS	10/25/01	4/04
	Katowice IT	12/25/02	4/10/03		Chicago Imx	3/1/03	11/1/03		Tijuana	2/22/03	
	King of Prussia ReV	12/25/02	4/10/03		Cocoa	10/15/01	4/15/03		Tokorozawa	12/21/02	
	Krakow IT	12/25/02	4/10/03		Copenhagen	12/1/01	5/30/03		Tokyo TSC	11/2/02	4/30/03
	La Coruna	12/25/02	4/10/03		Fort Lauderdale	5/25/02	5/24/03		Toronto OSC	1/17/03	
	Las Palmas	12/25/02	4/10/03		Hibbing	3/1/03	9/30/03		Vancouver SW	10/19/02	4/18/03
	Las Vegas Imx	12/25/02	4/10/03		Katoomba	6/1/02	5/31/03	<b>SE</b>	Townsville	7/19/02	7/18/03
	Leon Ram	12/25/02	4/10/03		Kuwait City	6/12/02	6/11/03	<b>Sedona</b>	Sedona	3/28/98	12/31/03
	Lincolnshire Reg	12/25/02	4/10/03		<b>Malta</b>	<b>4/15/03</b>	<b>4/14/04</b>	<b>Skydance</b>	Paris Geo	7/3/02	7/3/03
	London BFI	12/25/02	4/10/03		Manchester UCI	7/1/02	6/30/03	<b>SOA</b>	Dallas AA	2/26/99	
	London ONT	12/25/02	4/10/03		Melbourne WBS	10/1/02	12/31/03	<b>Solarmax</b>	Cocoa	10/1/02	9/30/03
	Los Angeles Loe	12/25/02	4/10/03		Nuremberg	1/3/03	12/31/03		<b>Regina</b>	<b>1/1/03</b>	<b>12/31/03</b>
	Los Angeles NA	12/25/02	4/10/03		Oakland	1/1/02	6/30/03		<b>Singapore SC</b>	<b>11/1/02</b>	<b>4/30/03</b>
	Madrid	12/25/02	4/10/03		Portland	11/2/01	6/15/03		<b>Taipei AM</b>	<b>3/1/01</b>	<b>6/30/04</b>
	Malta	12/25/02	4/10/03		San Diego RHF	11/1/01	6/30/03	<b>SOSPI</b>	Berlin CS	10/24/02	12/31/03
	Manchester UCI	12/25/02	4/10/03		San Jose	2/12/03	8/31/03		Berlin Disc	10/24/02	12/31/03
	Melbourne ACMI	12/25/02	4/10/03		Speyer Imax	2/1/01	6/30/03		Bristol	10/21/02	12/31/03
	Memphis Muv	12/25/02	4/10/03		Sydney WBS	10/1/02	12/31/03		Chicago Imx	1/31/03	1/31/04
	Menlyn ISA	12/25/02	4/10/03		Toronto OP	9/2/02	6/30/03		Melbourne WBS	2/13/03	11/30/03
	Mexico City Pap	12/25/02	4/10/03		<b>Warsaw IT</b>	<b>4/1/03</b>	<b>9/30/03</b>		Myrtle Beach	1/31/03	1/31/04
	Miami Imx	12/25/02	4/10/03	<b>MOF</b>	Austin	1/11/03	5/2/03		Natick JF	1/30/03	1/30/04
	Milan WVC	12/25/02	4/10/03		Pensacola	11/8/96			Nuremberg	10/31/02	12/31/03
	Monrovia Krik	12/25/02	4/10/03	<b>MOTM</b>	Berlin Disc	5/31/01			Sacramento Imx	1/31/03	1/31/04
	Morelia Ram	12/25/02	4/10/03	<b>MTM</b>	San Jose	10/3/02	5/3/03		Sydney WBS	2/13/03	11/30/03
	Mumbai	12/25/02	4/10/03		Tallahassee	3/1/03	8/31/03		Tempe Imx	1/31/03	1/31/04
	Munich	12/25/02	4/10/03	<b>MWH</b>	<b>Nuremberg</b>	<b>7/4/02</b>	<b>4/30/03</b>		Vancouver Imx	1/31/03	1/31/04
	Murrieta	12/25/02	4/10/03	<b>Niagara</b>	Oulu	4/13/02	4/27/03	<b>SpaceSta</b>	Addison Mar	7/1/02	7/1/03
	Myrtle Beach	12/25/02	4/10/03		Singapore DC	9/1/02	8/31/03		Alamogordo	7/1/02	6/05
	Nashville Reg	12/25/02	4/10/03	<b>OM</b>	Boston NEA	6/21/02	6/30/03		Apple Valley Imx	2/7/03	8/22/03
	New Rochelle Reg	12/25/02	4/10/03		Las Vegas Imx	10/23/02			Baltimore	5/24/02	5/05
	New York Loe	12/25/02	4/10/03		<b>Myrtle Beach</b>	<b>3/1/02</b>	<b>6/30/03</b>		Bangkok	9/27/02	9/27/03
	Newport	12/25/02	4/10/03		<b>Poitiers Imax</b>	<b>1/1/02</b>	<b>6/30/03</b>		Barcelona	11/7/02	11/6/03
	Omaha	12/25/02	4/10/03		<b>Saint Paul</b>	<b>3/22/03</b>	<b>4/20/03</b>		Berlin CS	5/28/02	5/27/03
	Ontario Reg V	12/25/02	4/10/03	<b>OnGuard</b>	Singapore DC	2/13/99	12/03		Berlin Disc	5/28/02	5/27/03
	Orlando Muv	12/25/02	4/10/03	<b>OO</b>	<b>Aguascalientes</b>	<b>4/11/03</b>	<b>10/11/03</b>		Boston NEA	5/1/02	4/04
	Osaka Sun	12/25/02	4/10/03		Alamogordo	1/28/03	9/15/03		Bradford	6/1/02	6/1/03
	Philadelphia	12/25/02	4/10/03		Bristol	11/25/02	11/25/03		Branson	5/25/02	8/31/03
	Prague IT	12/25/02	4/10/03		Garza Garcia	11/28/02	5/30/03		Bratislava	10/15/02	10/14/03
	Providence Imx	12/25/02	4/10/03		Grand Rapids JLT	1/24/03	5/30/03		Bristol	5/02	5/03
	Rochester Cmk	12/25/02	4/10/03		Lehi	6/11/02	5/30/03		Brussels	10/26/02	6/30/03
	Sacramento Imx	12/25/02	4/10/03		<b>Ota Gumma</b>	<b>4/26/03</b>	<b>3/30/04</b>		Buford Reg	4/19/02	4/19/03
	Saint Augustine	12/25/02	4/10/03		Parker	12/20/02	2/28/04		Charleston SC	5/21/02	5/20/03
	San Antonio 2D	12/25/02	4/10/03		Puebla	2/1/03	4/30/03		Chattanooga	4/19/02	5/23/03
	San Francisco Loe	12/25/02	4/10/03		Rochester MSC	7/4/02	6/30/03		Chicago Imx	7/3/02	7/2/03
	San Jose	12/25/02	4/10/03		Saint Augustine	1/6/03	5/30/03		Cleveland	11/29/02	11/28/03
	Sandy	12/25/02	4/10/03		San Diego NHM	3/31/01	12/31/03		Col Springs Cmk	2/21/03	4/05
	Seattle PSC 2	12/25/02	4/10/03		Shreveport	3/15/03	10/15/03		Copenhagen	5/31/02	5/30/03
	Sedona	12/25/02	4/10/03		Taipei MCRC	1/1/03	12/31/03		Dallas Cmk	4/19/02	4/05
	Singapore GV	12/25/02	4/10/03		Tijuana	10/18/01	12/31/03		Davenport	7/13/02	7/10/03
	Spokane	12/25/02	4/10/03	<b>OrigLife</b>	Paris Geo	6/26/01	5/03		Dayton	5/24/02	5/23/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Denver MNS	9/1/02	9/1/03		Portland	4/19/02	4/19/03	<b>Trex</b>	Davenport	3/21/03	11/13/03
	Dublin Reg	4/19/02	4/19/03		Sacramento Imx	5/1/02	4/04		Glasgow	2/1/03	7/31/03
	Edmonton Ody	10/11/02	10/10/03		<b>Salt Lake City CP</b>	<b>4/12/03</b>	<b>4/12/04</b>		Katowice IT	7/5/02	7/4/03
	Fort Worth	5/1/02	5/1/03		San Jose	10/3/02	5/1/03		<b>Kitakyushu</b>	<b>4/26/03</b>	<b>10/31/03</b>
	Galveston	5/24/02	5/05		Seattle PSC 2	5/17/02	5/04		Krakow IT	12/15/01	12/31/03
	Garden City	4/19/02	5/05		Shreveport	7/1/02	6/30/03		Kuwait City	9/30/02	9/29/03
	<b>Glasgow</b>	<b>4/1/03</b>	<b>11/1/03</b>		Sinsheim	5/9/02	5/8/04		London BFI	7/21/02	7/20/03
	Grand Rapids JLT	5/31/02	5/04		Spokane	5/30/02	5/30/03		<b>Prague IT</b>	<b>3/20/03</b>	<b>3/19/04</b>
	Hague	10/10/02	10/03		Stockholm	5/17/02			San Antonio 3D	1/3/03	1/2/04
	Halifax	3/7/03	3/6/04		Sydney WBS	4/19/02	4/04		<b>Singapore GV</b>	<b>4/1/03</b>	<b>3/31/04</b>
	Hampton	5/24/02	5/05		Tempe Imx	5/1/02	4/04		Sudbury	3/1/03	9/30/03
	Harrisburg	6/1/02	5/31/03		Tokyo Sei	4/25/02	4/04		Townsville	7/19/02	7/18/03
	Hong Kong	1/1/03	12/31/03		Toronto FP	10/18/02	10/17/03		Victoria	3/03	9/03
	Honolulu Con	6/14/02	6/13/03		Toronto OSC	10/18/02		<b>TS</b>	<b>Birmingham UK</b>	<b>4/17/03</b>	<b>12/16/03</b>
	Houston MNS	10/4/02	10/4/03		Valencia Spn	10/14/02	5/13/03		<b>Detroit</b>	<b>4/17/03</b>	<b>10/17/03</b>
	Hull	7/1/02	7/1/03		Vienna LFC	1/1/03	12/31/03		<b>Edmonton Ody</b>	<b>4/10/03</b>	<b>12/10/03</b>
	Huntsville	5/24/02	5/05		Warsaw IT	9/1/02	8/31/03		<b>Montreal VP</b>	<b>4/10/03</b>	<b>12/10/03</b>
	Hutchinson	6/1/02	6/07		Washington NASM	4/17/02			<b>Tampa MOSI</b>	<b>4/24/03</b>	<b>12/23/03</b>
	<b>Ichikawa</b>	<b>4/1/03</b>	<b>11/1/03</b>		West Nyack Imx	5/1/02	4/04	<b>UGs</b>	<b>Bangkok</b>	<b>3/29/03</b>	<b>10/29/03</b>
	Indianapolis WR	5/23/02	4/04		Winnipeg	10/13/02			Belfast She	5/6/02	4/30/03
	Kaohsiung	9/1/02	6/30/03		Woodbridge FP	4/26/02	4/05		Berlin Disc	2/4/03	9/30/03
	<b>Kitakyushu</b>	<b>3/18/03</b>	<b>3/31/04</b>	<b>STTM</b>	Barcelona	11/7/02	5/7/03	<b>UX</b>	Vancouver SW	3/15/03	6/03
	Krakow IT	9/6/02	9/5/03		<b>Lucerne</b>	<b>4/10/03</b>	<b>4/23/03</b>	<b>WABOS</b>	Stockholm	10/16/02	10/20/03
	KSC 2	4/19/02	4/18/04		Vienna LFC	10/3/02	4/8/03		Valencia Spn	5/1/00	5/31/03
	Kuwait City	10/1/02	9/30/03		Wuerzburg	12/13/00	5/12/03	<b>WAMnv</b>	<b>Nuremberg</b>	<b>5/2/02</b>	<b>4/30/03</b>
	Langley FP	4/26/02	4/05	<b>SU</b>	Cathedral City	1/3/03	7/3/03		<b>Paris Geo</b>	<b>1/10/00</b>	
	Las Vegas Imx	4/19/02	4/18/04		<b>Dayton</b>	<b>9/27/02</b>			<b>Wuerzburg</b>	<b>3/20/02</b>	<b>4/30/03</b>
	Little Rock	1/15/03	9/30/03		Hampton	3/7/03	8/7/03	<b>Whales</b>	Atlanta FMNH	12/13/02	5/30/03
	London BFI	4/27/02	4/26/03		Huntsville	3/1/03	8/1/03		<b>Berlin Disc</b>	<b>4/1/03</b>	<b>3/31/04</b>
	London SM	5/28/02	5/27/03		<b>Hutchinson</b>	<b>9/27/02</b>			Cocoa	7/1/02	6/30/03
	Los Angeles CSC	4/19/02	4/19/03		<b>Kansas City Sci</b>	<b>1/10/03</b>	<b>5/10/03</b>		Fort Worth	9/1/02	8/31/03
	Los Angeles NA	4/19/02	5/31/03		<b>Lucerne</b>	<b>9/24/02</b>	<b>10/03</b>		Katoomba	6/1/02	5/31/03
	Lubbock	11/1/02	5/31/03		Miami Imx	2/1/03	7/1/03		Victoria	3/03	9/03
	Madrid	11/6/02	11/5/03		Munich	3/1/03	12/31/03	<b>WOC</b>	Warsaw IT	12/31/02	6/30/03
	Melbourne WBS	4/19/02	4/04	<b>T40</b>	Washington NASM	9/18/02			Goteborg	4/30/02	10/04
	Miami Imx	5/1/02	4/04		Detroit	2/1/03	8/1/03		<b>Krakow IT</b>	<b>3/7/03</b>	<b>8/31/03</b>
	Milwaukee	6/1/02	6/1/03		Los Angeles CSC	2/1/03	8/1/03		Poitiers Imax 3D	1/1/02	12/04
	Mobile	1/6/03	6/6/03	<b>T90</b>	Norwalk	11/20/98	12/03	<b>Wolves</b>	Reno Fleisch	10/9/01	5/31/03
	Montreal VP	4/19/02	4/18/03	<b>TBAA</b>	Hutchinson	6/1/02	5/31/03		San Diego NHM	2/1/03	5/27/03
	Munich	5/28/02	5/27/03		Oakland	1/1/02	12/31/03	<b>Yell</b>	Corsicana	3/1/03	8/31/03
	Osaka Sun	4/19/02	4/04	<b>TF</b>	Oakland	3/15/03	3/14/04		Katoomba	6/1/02	5/31/03
	Oslo	5/28/02	11/03		Washington NASM	7/1/76			Saint Paul	3/28/03	4/20/03
	Philadelphia	6/1/02	5/04	<b>TR</b>	<b>Tampa Cha</b>	<b>4/14/03</b>	<b>7/31/03</b>		Taejon NSM	1/22/03	1/24/04
	Poitiers Solido	2/1/03	1/31/04		<b>Warsaw IT</b>	<b>4/11/03</b>	<b>8/31/03</b>	<b>ZC</b>	Zion	5/24/94	

## April 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Addison Mar</b>	GOTA	4/11/03	8/03		HB	3/02	10/31/03		<b>MOE</b>	<b>4/1/02</b>	<b>3/31/04</b>
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03		MOTM	5/31/01	
	SpaceSta	7/1/02	7/1/03		SAA	2/7/03	6/30/03		SAA	1/1/03	
<b>Aguascalientes</b>	HB	5/23/02	5/31/03		SpaceSta	5/24/02	5/05		SOSPI	10/24/02	12/31/03
	LionKing	12/25/02	4/10/03	<b>Bangkok</b>	Galapago	3/1/02	12/31/03		SpaceSta	5/28/02	5/27/03
	<b>OO</b>	<b>4/11/03</b>	<b>10/11/03</b>		<b>HaunCast</b>	<b>2/8/02</b>	<b>6/30/03</b>		UGs	2/4/03	9/30/03
<b>Alamogordo</b>	L&C	3/1/03	6/30/03		SpaceSta	9/27/02	9/27/03		<b>Whales</b>	<b>4/1/03</b>	<b>3/31/04</b>
	OO	1/28/03	9/15/03		<b>UGs</b>	<b>3/29/03</b>	<b>10/29/03</b>	<b>Birmingham AL</b>	<b>CDS</b>	<b>11/29/02</b>	<b>5/31/03</b>
	SpaceSta	7/1/02	6/05	<b>Barcelona</b>	AlienAdv	4/1/03	4/30/04		CRA	3/22/03	11/22/03
<b>Alexandria</b>	<b>CV</b>	<b>10/16/02</b>	<b>10/15/03</b>		CTPA	11/26/01	12/31/03		LW	8/31/02	
<b>Amneville Gau</b>	Cyberwor	6/1/02	5/31/03		HaunCast	5/7/02	5/7/03	<b>Birmingham UK</b>	Cyberwor	9/29/01	12/03
	HaunCast	10/30/01	6/30/03		HB	5/7/02	5/7/03		<b>GOTA</b>	<b>4/11/03</b>	<b>8/03</b>
	Horses	3/1/03	3/1/04		LionKing	12/25/02	4/10/03		HB	9/29/01	6/30/03
	L5	3/1/03	3/1/04		SpaceSta	11/7/02	11/6/03		LionKing	12/25/02	4/10/03
	LionKing	12/25/02	4/10/03		STTM	1/17/02	5/7/03		Pulse	3/28/03	9/28/03
	<b>MOE</b>	<b>8/29/01</b>	<b>6/30/03</b>	<b>Beijing CSTM</b>	<b>MOE</b>	<b>4/28/02</b>	<b>4/27/03</b>		<b>TS</b>	<b>4/17/03</b>	<b>12/16/03</b>
	<b>OW3D</b>	<b>4/19/03</b>	<b>4/18/04</b>	<b>Belfast She</b>	HaunCast	10/17/02	10/31/03	<b>Bochum IM</b>	IOTS	8/1/02	7/31/04
	S&R	11/1/01	12/03		UGs	5/6/02	4/30/03	<b>Boise Reg</b>	GOTA	4/11/03	8/03
<b>Apple Valley Imx</b>	GOTA	4/11/03	8/03	<b>Berlin CS</b>	AlienAdv	3/1/00		<b>Boston MOS</b>	CRA	2/14/03	10/14/03
	IOTS	1/17/03	12/22/03		<b>CDS</b>	<b>1/21/00</b>	<b>8/31/03</b>		L&C	9/28/02	6/30/03
	LionKing	12/25/02	4/10/03		HaunCast	4/5/01	6/30/03	<b>Boston NEA</b>	<b>CDS</b>	<b>9/26/02</b>	<b>8/31/03</b>
	SpaceSta	2/7/03	8/22/03		SOSPI	10/24/02	12/31/03		GOTA	4/11/03	8/03
<b>Atlanta FMNH</b>	<b>Africa</b>	<b>1/3/03</b>	<b>4/30/03</b>		SpaceSta	5/28/02	5/27/03		ITD	12/6/01	
	<b>CDS</b>	<b>8/1/02</b>	<b>5/31/03</b>	<b>Berlin Disc</b>	<b>Africa</b>	<b>4/1/00</b>			LW	12/6/01	
	CRA	3/29/03	11/14/03		ALBT	12/1/02	6/1/03		OM	6/21/02	6/30/03
	Whales	12/13/02	5/30/03		Extreme	5/2/00	4/03		OW3D	2/11/03	8/10/03
<b>Austin</b>	Everest	10/19/02	4/25/03		<b>GC</b>	<b>4/1/02</b>	<b>3/31/04</b>		SpaceSta	5/1/02	4/04
	MOF	1/11/03	5/2/03		HaunCast	4/5/01	6/30/03	<b>Bournemouth She</b>	E3D	2/21/03	2/28/04
<b>Baltimore</b>	Bears	6/23/02	9/1/03		JAC	2/20/03	8/31/03		Everest	11/8/02	5/7/03
	GOTA	4/11/03	8/03								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Bradford	LionKing	12/25/02	4/10/03	Columbus COSI	SpaceSta	2/21/03	4/05	Halifax	HB	10/10/01	10/10/03	
	Extreme	2/15/03	11/15/03		L&C	10/11/02	6/20/03		SAA	6/6/02	6/30/03	
	GOTA	4/11/03	8/03		LW	1/19/02	5/24/03		SpaceSta	10/10/02	10/03	
	HaunCast	1/1/02	5/31/03	Columbus Mar	Pulse	3/27/03	9/27/03	CDS	8/16/02	6/30/03		
SAA	1/8/02	4/20/03	GOTA		4/11/03	8/03	Galapago		6/14/02	6/13/03		
SpaceSta	6/1/02	6/1/03	LionKing		12/25/02	4/10/03	GOTA		4/11/03	8/03		
Branson	CRA	3/15/03	3/15/04	Copenhagen	AR	2/3/03	8/3/03	Hampton	LionKing	12/25/02	4/10/03	
	CTPA	3/14/03	6/1/03		E3Dcc	12/1/00	5/31/03		SpaceSta	3/7/03	3/6/04	
	FOK	3/14/03	6/1/03		HB	1/18/02	6/30/03		LionKing	12/25/02	4/10/03	
	L&C	5/3/02	4/30/03	JGWC	10/12/02	4/11/03	SpaceSta	5/24/02	5/05			
Bratislava	MOE	4/19/02	4/18/03	Corpus Christi	MOE	12/1/01	5/30/03	Harrisburg	SU	3/7/03	8/7/03	
	Ozarks	1/93	12/03		SpaceSta	5/31/02	5/30/03		HB	1/1/03	6/30/03	
	SAA	3/15/03	4/15/03		L&C	1/1/03	9/4/03		L&C	10/19/02	10/31/03	
	SpaceSta	5/25/02	8/31/03	Corsicana	Yell	3/1/03	8/31/03	SpaceSta	6/1/02	5/31/03		
Bristol	CDS	4/17/03	10/31/03	Dallas AA	SOA	2/26/99		Hartford Crn	LionKing	12/25/02	4/10/03	
	Cyberwor	10/31/02	10/30/03	Dallas Cmk	Bugs	4/4/03	8/4/03		L&C	12/10/02	9/6/03	
	DIS	10/31/02	10/30/03	Dallas SP	GOTA	4/11/03	8/03	Hastings	MOE	3/1/03	9/30/03	
	E3D	1/15/03	1/31/04		India	2/21/03	8/03	Hibbing	AJ	10/18/00	8/31/03	
HB	10/29/02	10/31/03	LionKing		12/25/02	4/10/03	Hong Kong	GC	4/1/03	9/30/03		
Brussels	LionKing	12/25/02	4/10/03	Dallas SP	SpaceSta	4/19/02	4/05	Honolulu Con	SpaceSta	1/1/03	12/31/03	
	SpaceSta	10/15/02	10/14/03		LW	5/25/02	5/25/03		GOTA	4/11/03	8/03	
	Bugs	3/18/03	8/18/03		GOTA	4/11/03	8/03		HH	5/1/00	6/30/03	
	HaunCast	8/25/01	10/31/03	Dayton	L&C	11/16/02	7/24/03	Houston MNS	LionKing	12/25/02	4/10/03	
HB	10/15/01	8/31/03	SpaceSta		7/13/02	7/10/03	SpaceSta		6/14/02	6/13/03		
OO	11/25/02	11/25/03	Trex		3/21/03	11/13/03	Antarc		2/21/03	6/5/03		
Buffalo Reg	SOSPI	10/21/02	12/31/03	Dearborn	Dolphins	6/1/02	7/30/03	Houston Reg V	CDS	6/28/02	6/30/03	
	SpaceSta	5/02	5/03		SpaceSta	5/24/02	5/23/03		Horses	2/21/03	6/5/03	
	CTPA	9/5/01	6/30/03		SU	9/27/02			L&C	1/17/03	6/5/03	
	Galapago	5/2/01	6/03	GOTA	4/11/03	8/03	ROF	2/21/03	6/5/03			
Buford Reg	HB	5/1/02	5/03	Denver CC Reg	L&C	5/1/02	6/1/03	Houston Reg V	SpaceSta	10/4/02	10/4/03	
	MOE	12/1/01	6/30/03		LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03	
	SpaceSta	10/26/02	6/30/03		GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03	
	GOTA	4/11/03	8/03	Denver CC Reg V	LionKing	12/25/02	4/10/03	Hull	AR	4/1/03	10/1/03	
Calgary EC	LionKing	12/25/02	4/10/03	Denver CM Reg	LionKing	12/25/02	4/10/03	Huntsville	Bears	3/03	8/03	
	GOTA	4/11/03	8/03	Denver MNS	HB	9/1/02			SpaceSta	7/1/02	7/1/03	
	LionKing	12/25/02	4/10/03	Detroit	SpaceSta	9/1/02	9/1/03		DIS	5/1/01	4/04	
	SpaceSta	4/19/02	4/19/03		JGWC	10/5/02	4/4/03	SpaceSta	5/24/02	5/05		
CRA	2/21/03	10/21/03	T40		2/1/03	8/1/03	SU	3/1/03	8/1/03			
Calgary FP	Extreme	1/6/03	4/15/03	Dublin Reg	TS	4/17/03	10/17/03	Hutchinson	AR	1/10/03	9/10/03	
	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03		SpaceSta	6/1/02	6/07	
	GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03		SU	9/27/02		
	ITD	5/31/02	5/30/03	SpaceSta	4/19/02	4/19/03	TBAA	6/1/02	5/31/03			
Cape Town ISA	Bears	7/28/01	8/1/03	Duluth	CRA	2/14/03	10/14/03	Ichikawa	SpaceSta	4/1/03	11/1/03	
	JGWC	10/02	10/03		L&C	10/1/02	9/30/03		GOTA	4/11/03	8/03	
	SAA	10/1/02	9/30/03		LionKing	12/25/02	4/10/03		L&C	2/7/03	8/30/03	
	CRA	3/21/03	10/21/03	Dwngeloo	HB	4/27/02	5/04	LionKing	12/25/02	4/10/03		
Castle Rock	India	10/11/02	10/04	Edmonton FP	LS	5/1/01	4/30/03	Irvine Reg	SpaceSta	5/23/02	4/04	
	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03		GOTA	4/11/03	8/03	
	EMSH	3/92			Bears	2/1/02	6/30/03		LionKing	12/25/02	4/10/03	
	Cathedral City	Apollo13	2/20/03	4/20/03	Edmonton Ody	HB	6/22/02	9/30/03	Jackson MS	GC	2/28/03	8/28/03
Cedar Rapids	FOK	2/7/03	4/20/03	Espinho	SAA	2/14/03	10/14/03	Jakarta	AR	12/6/02	12/6/03	
	GC	3/15/02	6/30/03		SpaceSta	10/11/02	10/10/03		Jersey City	JGWC	10/02	
	GOTA	4/11/03	8/03		TS	4/10/03	12/10/03		L&C	5/18/02	9/1/03	
	SU	1/3/03	7/3/03	Amazon	8/1/02	8/10/03	Pulse	3/3/03	9/4/03			
Charleston SC	JGWC	3/1/03	6/30/03	Fargo	LionKing	12/25/02	4/10/03	Johannesburg ISA	AlWC	2/02	9/9/03	
	GOTA	4/11/03	8/03	CDS	10/5/02	9/30/03	LionKing		12/25/02	4/10/03		
	HB	3/31/03	8/31/03	CRA	3/8/03	11/8/03	LionKing		12/25/02	4/10/03		
	JIAC	2/1/03	5/31/03	MOE	5/25/02	5/24/03	L&C	4/22/02	5/30/03			
Charlotte	LionKing	12/25/02	4/10/03	Fort Worth	CRA	2/28/03	10/28/03	Kansas City Sci	SU	1/10/03	5/10/03	
	LS	11/1/02	10/31/03		CV	1/7/03	12/31/03		CRA	4/26/03	12/26/03	
	SpaceSta	5/21/02	5/20/03		Horses	1/10/03	1/9/04		LionKing	12/25/02	4/10/03	
	CRA	3/20/03	11/20/03	SpaceSta	5/1/02	5/1/03	Kaohsiung	HB	11/9/02	11/8/03		
Chattanooga	JGWC	10/2/02	5/1/03	Galveston	Whales	9/1/02	8/31/03	Karlshamn	SpaceSta	9/1/02	6/30/03	
	GOTA	4/11/03	8/03		HaunCast	9/9/01	6/03		CV	4/15/03	9/14/04	
	ITD	5/3/96	5/3/03		OW3D	3/1/03	2/29/04		HB	10/23/02	10/31/03	
	OW3D	2/22/03	2/21/04	SpaceSta	5/24/02	5/05	JIAC	6/15/02	9/10/03			
Cheshire Oaks WVC	SpaceSta	4/19/02	5/23/03	Garden City	SpaceSta	4/19/02	5/05	Karuizawa Sei	LionKing	12/25/02	4/10/03	
	LionKing	12/25/02	4/10/03		OO	11/28/02	5/30/03		GC	6/1/02	5/31/03	
	GOTA	4/11/03	8/03		Everest	4/15/02	4/14/03		MOE	6/1/02	5/31/03	
	Chicago Imx	LionKing	12/25/02	4/10/03	Glasgow	HB	10/11/01	9/1/03	Whales	6/1/02	5/31/03	
Chicago MSI	MOE	3/1/03	11/1/03	Goteborg	SpaceSta	4/1/03	11/1/03	Katowice IT	Yell	6/1/02	5/31/03	
	SOSPI	1/31/03	1/31/04		Trex	2/1/03	7/31/03		AEK	7/5/02	1/4/04	
	SpaceSta	7/3/02	7/2/03		ATSOT	10/2/01	10/04		ATSOT	9/6/02	6/30/03	
	Cincinnati	CRA	2/14/03	10/14/03	HaunCast	4/15/03	4/30/04	Cyberwor	12/6/02	12/5/03		
Cleveland	CRA	2/14/03	10/14/03	Grand Rapids JLT	WOC	4/30/02	10/04	King of Prussia Reg	ITD	7/5/02	7/4/03	
	JGWC	10/4/02	4/30/03		Apollo13	4/23/03	6/30/03		LionKing	12/25/02	4/10/03	
	CTPA	3/15/03	9/30/03		Galapago	4/20/03	5/20/03		Trex	7/5/02	7/4/03	
	JGWC	10/4/02	10/3/03	HB	8/30/02	12/31/03	GOTA	4/11/03	8/03			
Cocoa	SpaceSta	11/29/02	11/28/03	L&C	3/6/03	9/6/03	King of Prussia ReV	LionKing	12/25/02	4/10/03		
	MOE	10/15/01	4/15/03	LionKing	12/25/02	4/10/03	Kitakyushu	SpaceSta	3/18/03	3/31/04		
	Solarmax	10/1/02	9/30/03	OO	1/24/03	5/30/03	Trex	4/26/03	10/31/03			
	Whales	7/1/02	6/30/03	SpaceSta	5/31/02	5/04	Krakow IT	AEK	12/15/01	6/11/03		
Col Springs Cmk	GOTA	4/11/03	8/03	Guadalajara Ram	LionKing	12/25/02	4/10/03	CDS	11/15/02	6/30/03		
	LionKing	12/25/02	4/10/03		Hague	CRA	2/14/03		10/14/03	Cyberwor	7/12/02	7/11/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
KSC 1 KSC 2 Kuala Lumpur NP Kuwait City	LionKing	12/25/02	4/10/03	Melbourne ACMI Melbourne WBS	HB	10/12/01	5/03	Norwalk	Discov	1/17/03	6/12/03
	SpaceSta	9/6/02	9/5/03		ITD	10/1/02	9/30/03		L&C	1/17/03	6/12/03
	Trex	12/15/01	12/31/03		LionKing	12/25/02	4/10/03		T90	11/20/98	12/03
	WOC	3/7/03	8/31/03		MOE	7/1/02	6/30/03		Africa	12/15/01	12/31/03
	Apollo13	9/20/02	12/04		LionKing	12/25/02	4/10/03		ATSOT	12/22/01	6/30/03
	SpaceSta	4/19/02	4/18/04		ALBT	2/27/03			Cyberwor	2/12/03	2/11/04
	AlienAdv	6/1/02	5/30/03		Antarc	2/03	2/04		Dolphins	8/15/02	8/14/03
	Cyberwor	12/25/00	12/31/03		Bugs	4/11/03	4/11/04		E3D	8/15/02	4/30/03
	FOK	4/17/00	4/16/03		Cyberwor	6/22/01	12/04		Extreme	12/22/01	5/31/03
	ITD	12/25/00	12/03		HaunCast	9/13/01	8/04		HB	7/4/02	7/31/03
La Coruna	MOE	6/12/02	6/11/03	Memphis Muv Memphis Pink	HB	10/7/02	10/31/03	Oakland	India	3/1/03	9/1/03
	SpaceSta	10/1/02	9/30/03		Horses	9/12/02			MOE	1/3/03	12/31/03
	Trex	9/30/02	9/29/03		MOE	10/1/02	12/31/03		MWH	7/4/02	4/30/03
Laie	HB	10/4/02	12/31/03		SAA	10/25/01	4/04		SOSPI	10/31/02	12/31/03
	LionKing	12/25/02	4/10/03		SOSPI	2/13/03	11/30/03		WAMnv	5/2/02	4/30/03
Langley FP	Dolphins	5/1/01			SpaceSta	4/19/02	4/04		HB	8/30/02	6/30/03
	LS	5/1/01			LionKing	12/25/02	4/10/03		MOE	1/1/02	6/30/03
Las Palmas	GOTA	4/11/03	8/03		Killmanj	3/8/03	11/14/03		TBAA	1/1/02	12/31/03
	SpaceSta	4/26/02	4/05		L&C	11/16/02	6/27/03		TF	3/15/03	3/14/04
Las Vegas Imx	HB	4/11/03	12/31/03		LionKing	12/25/02	4/10/03	Oklahoma City	CRA	3/6/03	9/30/03
	LionKing	12/25/02	4/10/03	Menlyn ISA Mexico City Pap Miami Imx	LionKing	12/25/02	4/10/03		SAA	10/18/02	7/10/03
Lehi	GC	2/6/03	9/6/03		HB	3/1/03	6/30/03	Omaha	LionKing	12/25/02	4/10/03
	HaunCast	3/12/02	10/31/03	Milan WVC Milwaukee	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03
	LionKing	12/25/02	4/10/03		SpaceSta	5/1/02	4/04	Ontario Reg Ontario Reg V	GC	9/13/02	9/12/03
	OM	10/23/02			SU	2/1/03	7/1/03		LionKing	12/25/02	4/10/03
	SpaceSta	4/19/02	4/18/04		LionKing	12/25/02	4/10/03	Orlando Muv Orlando SC	LionKing	12/25/02	4/10/03
	AlienAdv	10/29/02	11/30/03		ALBT	12/26/02	6/15/03		CRA	2/15/03	10/15/03
	GOTA	4/11/03	8/03		CRA	2/28/03	10/28/03	Osaka Sun	L&C	10/19/02	5/30/03
	HaunCast	10/22/02	11/30/03		SpaceSta	6/1/02	6/1/03		LionKing	12/25/02	4/10/03
	OO	6/11/02	5/30/03		GOTA	4/11/03	8/03	Oslo	SpaceSta	4/19/02	4/04
	OW3D	4/11/03	10/10/03		GC	12/1/02	12/31/03		SpaceSta	5/28/02	11/03
	HB	12/1/02	5/31/03	Mississauga FP Mobile	L&C	6/11/02	5/16/03	Ota Gumma	OO	4/26/03	3/30/04
Leon Exp Leon Ram	LionKing	12/25/02	4/10/03		SpaceSta	1/6/03	6/6/03		Niagara	4/13/02	4/27/03
	GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03	Oulu	AR	4/11/03	4/11/04
Lincolnshire Reg	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03		CTPA	4/3/02	4/2/03
	SpaceSta	1/15/03	9/30/03		AR	10/11/02	5/10/03	Paris Geo	Horses	4/1/03	3/31/04
Little Rock	LOLL	7/24/02			CRA	4/18/03	12/18/03		OrigLife	6/26/01	5/03
	Cyberwor	10/20/02	10/19/03	Monrovia Krik Montreal FP Montreal VP	India	10/11/02	4/11/03	Pulse	SAA	10/23/02	10/22/03
London BFI	GOTA	4/11/03	8/03		SpaceSta	4/19/02	4/18/03		Skydance	7/3/02	7/3/03
	HaunCast	12/1/01	8/30/03		TS	4/10/03	12/10/03	Parker	WAMnv	1/10/00	
London ONT	India	9/14/02	9/14/03		LionKing	12/25/02	4/10/03		Bears	8/31/02	8/31/03
	LionKing	12/25/02	4/10/03	Morelia Ram Moscow	AEK	4/4/03	10/03	Penrith	OO	12/20/02	2/28/04
	Pulse	3/7/03	9/7/03		Apollo13	4/4/03	10/03		Everest	10/1/01	9/30/03
	SpaceSta	4/27/02	4/26/03	Mumbai	Everest	4/4/03	10/03	Pensacola	CRA	3/20/03	11/20/03
	Trex	7/21/02	7/20/03		LionKing	12/25/02	4/10/03		MOF	11/8/96	
	HB	8/9/02	8/31/03	Munich	LS	9/1/02	8/31/03	Philadelphia	CRA	2/14/03	10/14/03
	LionKing	12/25/02	4/10/03		CDS	1/17/02	8/31/03		HB	4/11/03	4/30/04
London SM	Cyberwor	10/20/00	4/19/03		CRA	4/1/03	3/31/04	Phoenix	LionKing	12/25/02	4/10/03
	E3D	7/20/02	6/30/03		E3D	1/15/01	6/30/03		SpaceSta	6/1/02	5/04
Los Angeles CSC	HB	10/11/01	10/31/03		HB	4/18/02	6/30/03	Pitea	HB	8/1/02	8/1/03
	SpaceSta	5/28/02	5/27/03		JIAC	2/20/03	8/31/03	Pittsburgh CSC	Killmanj	12/1/02	5/31/03
Los Angeles Loe	SpaceSta	4/19/02	4/19/03		LionKing	12/25/02	4/10/03		CV	4/6/02	4/10/03
	T40	2/1/03	8/1/03	Murrieta Myrtle Beach	SpaceSta	5/28/02	5/27/03	Poitiers 870 3D	E3Dcc	1/15/01	1/1/04
Los Angeles NA	GOTA	4/11/03	8/03		SU	3/1/03	12/31/03		Everest	9/20/02	9/15/03
	LionKing	12/25/02	4/10/03		LionKing	12/25/02	4/10/03	Poitiers Imax	CRA	2/21/03	10/21/03
Louisville	GOTA	4/11/03	8/03		Alaska	4/1/03	4/1/04		HB	10/11/02	6/19/03
	LionKing	12/25/02	4/10/03		AR	3/9/03	9/9/03	Poitiers Imax 3D	AlienAdv	2/1/00	8/31/03
Lubbock	SpaceSta	4/19/02	5/31/03		Bears	1/1/03	6/03		OM	1/1/02	6/30/03
	CRA	3/29/03	11/29/03	Nagano Hot Nagasaki SM Nanchang Nashville Reg	LionKing	12/25/02	4/10/03	Portland	Cyberwor	2/1/01	1/06
Lucerne	HB	1/5/02			LW	5/1/02	5/1/03		WOC	1/1/02	12/04
	ALBT	2/14/03	6/14/03		OM	3/1/02	6/30/03	Prague IT	SpaceSta	2/1/03	1/31/04
Madrid	L&C	9/5/02	5/31/03		SOSPI	1/31/03	1/31/04		Bears	11/1/02	
	SpaceSta	11/1/02	5/31/03		Killmanj	4/20/03	8/31/03	Providence Imx	CRA	3/7/03	10/7/03
Malta	Alaska	2/2/02	6/1/03		LOTf	4/1/03	7/13/03		L&C	8/16/02	9/16/03
	Killmanj	7/1/02	6/30/03		Africa	5/1/02	4/30/03	Puebla	MOE	11/2/01	6/15/03
Manchester UCI	SAA	2/15/03	8/15/03		GOTA	4/11/03	8/03		SpaceSta	4/19/02	4/19/03
	STTM	4/10/03	4/23/03	New Orleans New Rochelle Reg New York AMNH	LionKing	12/25/02	4/10/03	Quebec	AEK	3/20/03	3/19/04
New York Loe	SU	9/24/02	10/03		AllAcces	8/22/02	8/21/03		Everest	3/03	9/03
	AlienAdv	3/26/03	3/31/04		E3D	7/1/02	12/31/03	Raleigh Exp	ITD	3/20/03	3/19/04
Newport	Antarc	9/1/02	9/1/03		GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03
	CDS	10/24/01	8/31/03		HB	11/15/02	11/30/03	Regina	Trex	3/20/03	3/19/04
	E3D	10/26/00			SOSPI	1/30/03	1/30/04		GOTA	4/11/03	8/03
New York UCI	HaunCast	6/12/02	6/30/03		Bugs	3/12/03	8/12/03	Solarmax	HB	2/27/03	7/31/03
	HB	11/6/02	10/31/03		L&C	1/1/03	6/30/03		LionKing	12/25/02	4/10/03
New York UCI	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03	Solarmax	OO	2/1/03	4/30/03
	SpaceSta	11/6/02	11/5/03		LionKing	12/25/02	4/10/03		AR	2/11/03	9/10/03
New York UCI	Cyberwor	9/1/02	8/31/03		CRA	4/11/03	2/14/04	Solarmax	Galapago	10/11/02	10/10/03
	E3D	3/1/02	7/31/03		Killmanj	6/24/02	4/30/03		HaunCast	12/13/02	4/30/03
New York UCI	India	12/15/02	5/03		Pulse	10/17/02	6/17/03	Solarmax	India	10/11/02	4/11/03
	LionKing	12/25/02	4/10/03		GOTA	4/11/03	8/03		Everest	3/14/03	9/27/03
New York UCI	MOE	4/15/03	4/14/04		LionKing	12/25/02	4/10/03	Solarmax	JGWC	10/4/02	5/29/03
	GOTA	4/11/03	8/03		GOTA	4/11/03	8/03		CRA	2/14/03	10/21/03
New York UCI	HaunCast	9/1/02	2/04		LionKing	12/25/02	4/10/03		Solarmax	1/1/03	12/31/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Reno Fleisch	Bears	9/23/02	5/23/03	Speyer Dome	Dolphins	2/1/03	5/23/03	Toronto OSC	MOE	9/2/02	6/30/03
Richmond FP	Wolves	10/9/01	5/31/03	Speyer Imax	HB	6/6/02	12/31/03		HB	10/12/01	
Roanoke	L&C	4/5/03	8/4/03		CRA	3/27/03	11/27/03		JGWC	5/10/02	
Rochester Cmk	HB	10/1/02	5/31/03		Extreme	5/1/00			SAA	1/17/03	
	GOTA	4/11/03	8/03	Spokane	MOE	2/1/01	6/30/03	Townsville	SpaceSta	10/18/02	
	India	2/21/03	8/03		Alaska	3/15/02	6/15/03		IOTS	7/19/02	7/18/03
Rochester MSC	LionKing	12/25/02	4/10/03		Apollo13	4/1/03	6/1/03		SE	7/19/02	7/18/03
Sacramento Imx	OO	7/4/02	6/30/03		CRA	3/6/03	10/6/03	Tsuruga	Trex	7/19/02	7/18/03
	GC	3/1/03	8/31/03		L&C	3/15/03	9/14/03		ITD	3/26/03	6/30/03
	GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03		LOTF	4/2/03	6/30/03
	LionKing	12/25/02	4/10/03	Stockholm	SpaceSta	5/30/02	5/30/03	Tulsa Cmk	Bugs	4/4/03	8/4/03
	SOSPI	1/31/03	1/31/04		ALBT	9/20/02	9/20/03		GOTA	4/11/03	8/03
	SpaceSta	5/1/02	4/04		E3Dcc	5/5/00	6/30/03		India	2/21/03	8/03
Sagamihara	HB	10/19/02	5/31/03		HB	11/30/01	6/30/03	Umhlanga ISA	LionKing	12/25/02	4/10/03
Saint Augustine	LionKing	12/25/02	4/10/03		JGWC	11/29/02	11/28/03	Valencia Reg	LionKing	12/25/02	4/10/03
	OO	1/6/03	5/30/03		SAA	9/21/01		Valencia Reg V	GOTA	4/11/03	8/03
	SAA	2/4/03	8/30/03		SpaceSta	5/17/02		Valencia Spn	LionKing	12/25/02	4/10/03
Saint Louis Arch	L&C	5/25/02	5/23/03	Sudbury	WABOS	10/16/02	10/20/03		BP	9/1/01	7/30/03
Saint Paul	GC	3/28/03	4/20/03		JIAC	10/1/02	5/31/03		HB	11/1/02	5/31/03
	OM	3/22/03	4/20/03		SAA	9/22/02	6/30/03		LS	11/1/02	5/31/03
	Yell	3/28/03	4/20/03	Sydney WBS	Trex	3/1/03	9/30/03		SpaceSta	10/14/02	5/13/03
Saitama	Cyberwor	3/8/03	6/1/03		Alaska	11/1/02			WABOS	5/1/00	5/31/03
Sakai FCSC	SAA	1/1/03			ALBT	3/6/03		Vancouver Imx	Alaska	4/17/03	10/9/03
Salt Lake City CP	Beavers	4/11/03	3/31/04		Antarc	2/03	2/04		HB	10/11/02	6/30/03
	SpaceSta	4/12/03	4/12/04		AR	4/1/03	10/1/03		India	12/25/02	5/03
San Antonio 2D	Alamo				Bears	2/03	2/04	Vancouver SW	SOSPI	1/31/03	1/31/04
	CRA	2/14/03	10/14/03		Bugs	4/11/03	4/11/04		AJ	3/15/03	6/30/03
	LionKing	12/25/02	4/10/03		CTPA	3/14/02	3/04		Bears	6/29/02	6/03
San Antonio 3D	GOTA	4/11/03	8/03		Cyberwor	6/22/01	12/03		SAA	10/19/02	4/18/03
	HaunCast	6/7/02	6/30/03		HaunCast	9/20/01	8/04		UX	3/15/03	6/03
	Trex	1/3/03	1/2/04		HB	7/22/02	10/03	Vantaa	AR	2/6/03	2/6/04
San Diego NHM	OO	3/31/01	12/31/03		Horses	9/12/02			CV	9/1/02	8/31/03
	Wolves	2/1/03	5/27/03		MOE	10/1/02	12/31/03	Victoria	India	1/4/03	
San Diego RHF	AJ	10/5/01	6/30/03		SAA	10/25/01	4/04		Trex	3/03	9/03
	CRA	2/14/03	10/14/03		SOSPI	2/13/03	11/30/03		Whales	3/03	9/03
	DIA	3/5/03	4/30/03	Syracuse	SpaceSta	4/19/02	4/04	Vienna LFC	E3D	6/7/02	6/26/03
	FOK	3/5/03	4/30/03		CTPA	10/1/02			GC	1/10/03	4/10/03
	JGWC	11/15/02	5/14/03		E3Dcc	9/14/02	5/31/03		HB	6/7/02	6/26/03
	L&C	8/2/02	6/3/03		LionKing	12/25/02	4/10/03		ITD	6/7/02	6/6/03
	MOE	11/1/01	6/30/03	Taejon NSM	Yell	1/22/03	1/24/04		SpaceSta	1/1/03	12/31/03
San Francisco Loe	GOTA	4/11/03	8/03	Taichung NMNS	HB	7/1/02	7/31/03	Virginia Beach	STTM	10/3/02	4/8/03
	LionKing	12/25/02	4/10/03		OrigLife	1/20/03			CRA	3/20/03	11/20/03
San Jose	BP	10/3/02	5/3/03	Taipei AM	AlienAdv	6/16/02	6/15/03		LionKing	12/25/02	4/10/03
	CRA	4/9/03	12/9/03		CTPA	7/5/01	8/14/03	Warsaw IT	Dolphins	10/31/02	5/31/03
	HB	11/6/02	10/31/03		HB	5/1/02	5/10/03		Galapago	7/12/02	
	LionKing	12/25/02	4/10/03		LS	1/15/03	1/14/04		JIAC	12/1/02	7/30/03
	MOE	2/12/03	8/31/03		Solarmax	3/1/01	6/30/04		LionKing	12/25/02	4/10/03
	MTM	10/3/02	5/3/03	Taipei MCRC	India	7/1/02	7/1/03		MOE	4/1/03	9/30/03
	SpaceSta	10/3/02	5/1/03		OO	1/1/03	12/31/03		SpaceSta	9/1/02	8/31/03
San Simeon	HCBTD	8/17/96		Tallahassee	AR	3/31/03	9/28/03		TR	4/11/03	8/31/03
Sandy	AR	4/18/03	10/18/03		Dolphins	3/31/03	8/31/03	Washington NASM	Whales	12/31/02	6/30/03
	L&C	6/7/02	6/6/03		MTM	3/1/03	8/31/03		CV	3/10/03	3/05
	LionKing	12/25/02	4/10/03	Tampa Cha	LionKing	12/25/02	4/10/03		SpaceSta	4/17/02	
Seattle Dome	Bears	11/25/02	11/25/03		TR	4/14/03	7/31/03		SU	9/18/02	
	Dolphins	5/25/02	5/24/03	Tampa MOSI	CRA	2/14/03	10/14/03		TF	7/1/76	
	Extreme	5/24/02	5/24/03		JGWC	11/22/02	5/21/03	Washington NMNH	Bugs	3/14/03	8/11/03
Seattle PSC 1	Apollo13	9/20/02	8/16/03		LionKing	12/25/02	4/10/03		CDS	11/2/02	8/31/03
	L&C	9/2/02	6/30/03		TS	4/24/03	12/23/03		Galapago	10/27/99	
	Pulse	4/1/03	10/1/03	Taranto	BP	6/22/02	6/21/03		L&C	9/20/02	4/1/03
Seattle PSC 2	GOTA	4/11/03	8/03		LionKing	12/25/02	4/10/03		Pulse	3/17/03	9/17/03
	LionKing	12/25/02	4/10/03		LS	6/30/02	6/19/03	West Nyack Imx	GOTA	4/11/03	8/03
	SpaceSta	5/17/02	5/04	Tel Aviv NL	Everest	11/26/02	11/25/04		L&C	2/6/03	7/4/03
Sedona	LionKing	12/25/02	4/10/03	Tempe Imx	CRA	3/1/03	11/1/03		LionKing	12/25/02	4/10/03
	Sedona	3/28/98	12/31/03		GOTA	4/11/03	8/03		SpaceSta	5/1/02	4/04
Seoul	GC	12/21/02	6/21/03		LionKing	12/25/02	4/10/03	Winnipeg	Apollo13	3/17/03	8/31/03
Shanghai Dome	GC	1/31/03	1/30/04		SOSPI	1/31/03	1/31/04		CRA	2/14/03	10/14/03
Shreveport	JGWC	11/16/02	5/14/03		SpaceSta	5/1/02	4/04		LionKing	12/25/02	4/10/03
	L&C	9/1/02	8/31/03	Tianjin	GC	2/1/03	1/31/04		SpaceSta	10/13/02	
	OO	3/15/03	10/15/03	Tijuana	HB	8/17/02	8/31/03	Woodbridge FP	GOTA	4/11/03	8/03
	SpaceSta	7/1/02	6/30/03		JIAC	10/5/02	4/4/03		SpaceSta	4/26/02	4/05
Singapore DC	AlienAdv	5/1/02	4/30/03		OO	10/18/01	12/31/03	Woodridge Cmk	GOTA	4/11/03	8/03
	Niagara	9/1/02	8/31/03		Pulse	4/19/03	10/19/03		HB	3/14/03	1/31/04
	OnGuard	2/13/99	12/03	Tokorozawa	SAA	2/22/03			LionKing	12/25/02	4/10/03
Singapore GV	AEK	11/21/02			Alaska	10/1/02	12/31/03	Wuerzburg	AlienAdv	8/9/02	6/30/03
	Cyberwor	4/1/03			SAA	12/21/02			Dolphins	12/1/02	11/30/03
	ITD	1/15/03		Tokyo Sei	LionKing	12/25/02	4/10/03		HaunCast	12/1/01	5/31/03
	LionKing	12/25/02	4/10/03		LOTF	4/5/03	5/9/03		India	12/6/02	5/03
	Trex	4/1/03	3/31/04		SpaceSta	4/25/02	4/04		STTM	12/13/00	5/12/03
Singapore SC	AR	1/4/03	7/4/03	Tokyo TSC	SAA	11/2/02	4/30/03		WAMnv	3/20/02	4/30/03
	CRA	4/22/03	12/22/03	Toronto FP	GOTA	4/11/03	8/03	Xalapa	HB	12/1/02	12/31/03
	Solarmax	11/1/02	4/30/03		SpaceSta	10/18/02	10/17/03	Yellowstone	Bears	6/1/02	6/1/03
Sinsheim	Galapago	3/10/01	12/31/03	Toronto OP	Africa	9/23/02	6/15/03		L&C	6/15/02	6/14/03
	SpaceSta	5/9/02	5/8/04		ALBT	5/18/02	11/30/03	Zion	ZC	5/24/94	
Sioux Falls	CV	2/1/03	5/23/03		Antarc	4/1/03	3/31/04				



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OrigLife	Origins of Life	2001	BFI
Alamo	Alamo: The Price of Freedom	1988	MFF	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
ALBT	Australia: Land Beyond Time	2002	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AlienAdv	Alien Adventure	1999	3D nWP	ROF	Ring of Fire	1991	SMM
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Amazon	Amazon	1997	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Antarc	Antarctica	1991	MSI	SE	Special Effects	1996	IMAX
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	Sedona	Sedona: The Spirit of Wonder	1998	unk
AR	Adrenaline Rush	2002	GSF	Skydance	Skydance	2002	AC
ATSOT	Across the Sea of Time	1995	3D SPC	SOA	Spirit of American	1999	unk
Bears	Bears	2001	NWF	Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SOSPI	SOS Planet	2002	3D nWP
BP	Blue Planet	1990	IMAX	SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D SKF	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
CRA	Coral Reef Adventure	2003	MFF	T40	Titanica (short)	1992	IMAX
CTPA	China: The Panda Adventure	2001	IMAX	T90	Titanica (long)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	TBAA	To Be An Astronaut	1992	DCI
Cyberwor	Cyberworld 3D	2000	3D IMAX	TF	To Fly!	1976	MFF
DIA	Dream is Alive, The	1985	IMAX	TR	Thrill Ride	1997	SPC
DIS	Destiny in Space	1993	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Discov	Discoverers, The	1993	MFF	TS	Top Speed	2003	MFF
Dolphins	Dolphins	2000	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
E3D	Encounter in the Third Dimension	1999	3D nWP	UX	Ultimate X	2002	BVP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	WABOS	We Are Born of Stars	1985	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	DCI	WAMnv	Water and Man (new ver.)	2000	XL
Everest	Everest	1998	MFF	Whales	Whales	1996	DCI
Extreme	Extreme	1999	EP	WOC	Wings of Courage	1994	3D SPC
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	NWF
Galapago	Galapagos	1999	3D IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GOTA	Ghosts of the Abyss	2003	3D BVP	<b>April 2003 Bookings Count</b>			
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP	# Film	# Film	# Film	# Film
HCBTD	Hearst Castle: Building the Dream	1996	DCI	101 LionKing	10 Everest	5 Antarc	2 MOF
HH	Hidden Hawaii	1992	DCI	89 SpaceSta	10 ITD	5 Kilimanj	2 MTM
Horses	Horses: The Story of Equus	2002	IMAX	57 GOTA	10 SU	5 LW	2 Niagara
India	India: Kingdom of the Tiger	2002	NWF	51 HB	9 AlienAdv	5 OM	2 OrigLife
IOTS	Island of the Sharks	1999	IMAX	36 CRA	9 Pulse	5 OW3D	2 T40
ITD	Into the Deep	1994	3D IMAX	32 L&C	8 CTPA	5 TS	2 TBAA
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM	24 MOE	8 Dolphins	4 FOK	2 TF
JIAC	Journey into Amazing Caves	2001	MFF	21 SAA	8 Galapago	4 Solarmax	2 TR
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS	20 HaunCast	7 ALBT	4 STTM	2 WABOS
L&C	Lewis & Clark: Great Journey West	2002	DCI	15 Cyberwor	7 Apollo13	4 Yell	2 Wolves
L5	L5: First City in Space	1996	3D IMAX	15 OO	7 Bugs	3 AJ	1 AIWC
LionKing	Lion King, The	2002	BVP	14 GC	7 CV	3 ATSOT	1 Alamo
LOLL	Legend of Loch Lomond, The	2002	SKF	14 JGWC	7 JIAC	3 BP	1 AllAcces
LOTF	Legend of the Forest: Special Edition	2003	AOI	13 AR	7 Whales	3 IOTS	1 Amazon
LS	Living Sea, The	1994	MFF	13 E3D	6 Alaska	3 LOTF	1 Beavers
LW	Lost Worlds: Life in the Balance	2001	PCI	13 India	6 Extreme	3 UGs	1 DIA
MOE	Mysteries of Egypt	1998	DCI	13 Trex	6 Horses	3 WAMnv	1 Discov
MOF	Magic of Flight	1997	MFF	12 Bears	6 LS	3 WOC	1 EMSH
MOTM	Mystery of the Maya	1995	BFI	12 CDS	5 AEK	2 DIS	1 HCBTD
MTM	Mission to Mir	1997	IMAX	12 SOSPI	5 Africa	2 L5	1 HH
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				

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Distributors' abbreviations are listed in **bold**.

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# SHORTS

## Ghosts of the Abyss watch

*Ghosts of the Abyss*, director James Cameron's 3D documentary about his 2001 expedition to the wreck of the *Titanic*, opened on April 11, three days short of the 91<sup>st</sup> anniversary of the ship's sinking. In its first weekend, *Ghosts* grossed \$1.4 million in 97 theaters (LF and 35mm) domestically, for a per-screen average of \$14,500.

Cameron shot the film in 3D digital HD video, a technique used earlier this year in *Ocean Wonderland 3D* (see LFX, February 2003). Unlike that film, however, *Ghosts of the Abyss* only uses about two-thirds of the full LF screen, with black bands at the top and both sides of the frame.

Cameron's long-time friend, actor Bill Paxton, appears as himself and serves as a surrogate for the audience during the trip, in cramped Russian submersibles, 12,000 feet (3,600 meters) below the surface of the North Atlantic. The film uses CGI to superimpose over scenes of the wreck images of the ship as it appeared on its 1912 maiden voyage. The technique orients the audience in the otherwise confusing views of the decaying hulk.

Released by Buena Vista Pictures Distribution to 57 LF theaters and 45 35mm theaters in the U.S., Canada, and the U.K., *Ghosts* is the first 3D film to be shown simultaneously on LF and 35mm screens and is the first major studio release of a 3D film since 1983's *Jaws 3-D* and *Amityville 3-D*.

The 35mm houses, in multiplexes owned by Regal, Showcase, Loews, and other chains, were fitted with silver screens and over/under lens packages for their projectors so they could show the hour-long film. Ten Regal conventional theaters are running the film, as well as all 14 of its LF theaters, including five that were converted back to IMAX from 8/70

just in time for this opening. Ten institutional LF theaters have booked it, including the Maryland Science Center in Baltimore, the Pacific Science Center in Seattle, the Science Museum of London, and Boston's New England Aquarium. Bookings also include one non-IMAX LF screen: the North American Museum of Ancient Life in Lehi, UT, which has a Cinema Development Company 15/70



Bill Paxton and James Cameron at New York premiere of *Ghosts of the Abyss*.

3D system.

## Recent theater openings

March and April have seen a significant number of new theater openings, including IMAX theaters at the Clark Planetarium in Salt Lake City, UT; the Challenger Learning Center in Tallahassee, FL; the Oskar IMAX Theatre in Prague, Czech Republic; and the Nescafe IMAX Theatre in Moscow, Russia. Also opened was an Iwerks 8/70 theater at the Dalian Peace Plaza in Dalian, China.

In April, five LF theaters that had originally been IMAX and were converted to 8/70 in 2001, were converted back to IMAX 3D by Regal Entertainment Group in time to open *Ghosts of the Abyss* on April 11. The theaters are located in Denver, CO; Houston, TX; King of Prussia, PA; Ontario, CA; and Valencia, CA.

## Desert IMAX sees gains in 2002

The Desert IMAX Theatre in Cathedral City, CA, experienced a 40% increase in attendance in 2002 compared to 2001, rising from 58,410 admissions in 2001 to 81,961 last year. Gross box office receipts grew even faster, from \$300,282 in 2001 to \$447,515 in 2002, a 49% increase. According to Imax Corporation, this puts the theater in the top ten IMAX theaters in the world for attendance increases.

Manager Ed Bisailon credits the performance of *Star Wars Episode II*, *The IMAX Experience* and *Santa Vs. The Snowman* as among the factors in the improvement, noting that November attendance rose by 317% and December by 600% compared to the previous year.

The theater opened in April 1999, but its original developers ran into financial trouble and defaulted on several construction loan payments to the city. The city took over operations in late 2000, asking Bisailon to bring the theater to financial health.

Cathedral City is near Palm Springs, some 100 miles east of Los Angeles.

## Festival honors MacGillivray

The Newport Beach [CA] Film Festival honored Greg MacGillivray for 40 years of filmmaking in an event held on April 6 at the Lido Theater. Clips from some of the early surfing film MacGillivray made with his partner, the late Jim Freeman, were shown.

The ceremony was part of the fourth annual festival, held April 3-11, which featured over 250 films from 30 countries.

## Santa wins Golden Reel

In March, the Motion Picture Sound Engineers awarded the Golden Reel for (see SHORTS on page 11)